MATTHIÆ'S
GREEK GRAMMAR

ABRIDGED FOR SCHOOLS

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AN ENTIRELY NEW AND ENLARGED EDITION

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PREFACE TO THIS EDITION.

THE English Abridgement of Matthiæ's Greek Grammar was originally made by the late Dr. Blomfield, Bishop of London, and was subsequently revised and altered, in the course of several editions by the Rev. J. Edwards M. A., for many years Second-Master of King's College School.

The essential changes now made in the book are these.

1. The short treatise on Quantity, which even in Matthiæ's large Grammar is very imperfect, has been altogether omitted.

2. So has the tabular list of Variations of the Dialects in Single Letters.

3. The collection of Rules for Accent at the end of the book, has been broken up, and the rules distributed over those parts of the Grammar to which they respectively

apply. Rules for the accentuation of the Nominative Case have been added.

4. The Syntax has been re-written in a more natural and methodical order.

5. The Second Perfect and Pluperfect have been transferred from the Middle Voice to their more proper place in the Active.

6. The absurdities of an Imperative and Conjunctive Imperfect and of an Imperative and Conjunctive Pluperfect, have been done away with.

Of other alterations it is sufficient to say, that many pages of superfluous matter have been cut out, a vast number of corrections has been made, and a large body of supplementary information, carefully digested and verified, has been introduced from the best grammatical authorities within my reach. I feel bound more particularly to acknowledge the assistance I have derived from Jelf's Greek Grammar and Veitch's Greek Verbs. The guidance of the latter in all questions of difficulty connected with the Verb, has been most valuable. A work of patient investigation and learned labour, of sound judgement and cautious criticism, it has the merit, unfortunately very rare

in books of Greek grammar or philology,
of being thoroughly trustworthy, and may
well be considered one of the most scho-
larly volumes which the Oxford press has
ever brought out.

It is hoped that this Grammar in its
present shape may be found to answer
two purposes, that of a useful introduc-
tion to the study of Greek, and that of a
sufficient book of reference for all but very
advanced students. That it should be free
from errors, it would be folly to expect:
but I can honestly say that great pains
have been taken to make it so. Whatever
be its *deficiencies* of information, I have
done my best to ensure that nothing may
be learned from it which would have to be
unlearned afterwards.

E. S. C.

CONTENTS.

☞ *The attention of beginners should be confined to the larger type, and even of this, it will be advisable to omit much, in going through the Accidence for the first time.*

A GREEK GRAMMAR.

In the Greek alphabet are twenty-four letters; seventeen consonants, and seven vowels.

Capitals.	Small Letters.	Pronunciation.	Names.	Capitals.	Small Letters.	Pronunciation.	Names.
A	α	a	Alpha	N	ν	n	Nu
B	β ϐ	b	Beta	Ξ	ξ	x	Xi
Γ	γ ſ	g hard	Gamma	O	ο	o short	Omīcron
Δ	δ	d	Delta	Π	π ϖ	p	Pi
E	ε ϵ	e short	Epsīlon	P	ρ ϱ	r	Rho
Z	ζ ȥ	dz	Zeta	Σ	σ ς*	s	Sigma
H	η	e long (the Engl. ee)	Eta	T	τ ꞇ	t	Tau
Θ	ϑ θ	th	Theta	Υ	υ	u	Upsīlon
I	ι	i	Iōta	Φ	φ ϕ	ph	Phi
K	κ	k	Kappa	X	χ	ch hard	Chi
Λ	λ	l	Lambda	Ψ	ψ	ps	Psi
M	μ	m	Mu	Ω	ω	o long (as in the Engl. old)	Omĕga.

Vowels.

Of the vowels, η and ω are *long,* ε and ο are *short,* and the remaining three, α, ι, υ, are *doubt-*

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* The latter is the *final* form of the letter i. e. the form to be used at the end of a word.

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ful, that is, *long* or *short* according to circumstances.

Diphthongs.

The proper diphthongs are αι, αυ, ει, ευ, οι, ου, the improper ᾳ, ῃ, ῳ, ηυ, ωυ, υι.

The latter are thus pronounced, *ā*, *ē*, *ō*, *eu*, *ō*, *wi*, the ι being silent in ᾳ, ῃ, ῳ. When capitals are used, this ι is no longer subscribed, though still mute, ΑΙ, ΗΙ, ΩΙ, Αι, Ηι, Ωι.

The *Diæresis*, or separation into syllables, of vowels that would otherwise form a diphthong, is denoted by two points placed over the second vowel; as ἀΐσσω.

Breathings.

Every word beginning with a vowel has over that vowel either a *rough breathing* (the same in power as an English *h*), marked like a reverted comma (᾿); or a *smooth breathing* (lenis), marked like a comma (᾿).

When a word begins with a diphthong, the breathing is placed over the second vowel of the diphthong; as οὐρανός, εὕδω.

.At the beginning of a word, υ, whether by itself or in a diphthong, always (except in some dialectic forms) takes the *rough* breathing; as, ὕδωρ, υἱός.

Ρ at the beginning of a word has always the *rough* breathing, and answers to *rh*; as, ῥόδον.

When ρ is doubled in the middle of a word, the lenis, according to many grammarians, is

to be placed on the first, and the aspirate on the second ρ; as, ἀῤῥενικός, ἔῤῥεον.*

Consonants.

The consonants are divided into *semivowels, mutes* and *double consonants.*

1. The *semivowels* consist of the *liquids* λ, μ, ν, ρ, and the *sibilant* ς.

2. The *mutes* are:

π., κ, τ, *smooth mutes.*

β, γ, δ, *middle mutes.*

φ, χ, θ, *aspirated mutes.*

3. The *double consonants* are formed by the combination of a *mute* with the *sibilant* ς, and are ζ, ξ, ψ, equivalent to δς, κς, and πς respectively.

The consonants are also divided according to the organs of pronunciation into

Gutturals (formed in the throat) γ, κ, χ.

Labials (formed by the lips) β, π, φ, μ.

Linguals or *Dentals* (formed by the percussion of the tongue against the teeth) δ, θ, τ, λ, ν, ρ, ς and ζ.

One *guttural - dental* ξ.

One *labial - dental* ψ.

Γ, before γ, κ, ξ, χ, is sounded like ν; as: ἄγγελος, ἔγχος, ἀγκών, ἄγχω, ἄγξω.

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* *Obs.* The most ancient Greeks had a character called the *Digamma* (double gamma), from its form F, the pronunciation of which is not exactly ascertained, but seems to have been the same as that of the Latin *V*; as: Ϝοῖνος, *vinum*, ὄϜις, *ovis.*

Accents.

Accents are of three kinds; the acute, thus (´), the grave, thus (`), and the circumflex, thus (⌢).

If the acute accent fall on the last syllable of a word, that word is said to be *oxytone;* if on the last syllable but one, *paroxytone;* if on the last syllable but two, *proparoxytone.*

If the word be circumflexed on the last syllable, the word is said to be *perispomenon;* if on the last syllable but one, *properispomenon.*

If a grave accent, either marked or understood, fall on the last syllable, the word is said to be *barytone.*

Punctuation.

The marks of punctuation in Greek are these: — 1. The Comma (,); 2. The Colon (·); 3. The Full stop (.); 4. The Note of Interrogation (;).

Crasis.

Crasis is the union of two vowel sounds, in different words, into one sound; as, τἀμά for τὰ ἐμά, καὐτός for καὶ αὐτός, ταὐτά for τὰ αὐτά, κᾆτα for καὶ εἶτα.

If the latter word be aspirated, the soft consonant of the preceding word is changed into the corresponding aspirated consonant; as χἄτερος for καὶ ἕτερος.

The mark (’) over the new vowel or diphthong formed by the crasis is called a *coronis.*

Obs. The ι is subscribed only when there is an ι belonging to the latter of the coalescing syllables.

Contraction.

Contraction is the union of two vowel sounds into one, in the same word; as, φιλέω, φιλῶ.

Elision.

When a word ends with a vowel, and the next word begins with one, the final vowel is often replaced by an apostrophe; as, παρ᾽ οἴκους.

If the second word begin with an aspirated vowel or diphthong, the preceding soft consonant will be changed into the corresponding aspirated one; as, ἐφ᾽ ἡμῖν.

Annexed Letters.

To plural datives, and the third persons of verbs in ι or ε, and to some adverbs, ν is often added, if the following word begin with a vowel; as, ἔτυψεν αὐτόν.

This also takes place in Attic prose at the end of a sentence, and the poets frequently use this ν before initial consonants as a metrical convenience. Οὕτω, μέχρι and a few other adverbs take ς paragogic, and οὐ becomes οὐκ before a smooth, οὐχ before an aspirated initial vowel.

Dialects.

The principal dialects of Greece were the Attic, the Æolic, the Doric and the Ionic.

From a fusion of these, in which Attic preponderated, arose about the time of Alexander the Great a new form of the language, called

the Common Dialect.   A modification of this
was the Alexandrine* or Hellenistic Greek.

The Epic or Homeric is that form of the
language which is found in the oldest Greek
poetry, that of Homer and Hesiod.

Quantity.

Every circumflexed syllable, every syllable
arising from contraction, every syllable contain-
ing a long vowel or diphthong, and every syl-
lable containing a doubtful vowel which is shown
(by the derivation or inflection of the word in
which the syllable occurs) to be intrinsically
long, is said to be *long by nature*.

A doubtful or short vowel before two con-
sonants or a double consonant, becomes *long
by position*.

But when the former consonant is a smooth
or aspirated mute and the latter consonant a
liquid, or when the former is a middle mute
and the latter the liquid ρ, the preceding vowel,
if short by nature, becomes *common*. This how-
ever does not hold good in compound words
where the mute belongs to the first component
and the liquid to the latter component of the
word, as ἐκ-λέγω.

One vowel before another in Greek words is
not necessarily short by position, as in Latin
prosody.

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* So called from the city of Alexandria in Egypt,
the chief seat of Greek learning in the time of the
Ptolemies.

General Laws of Accentuation.

The Accent, like the breathing, is placed over the second vowel of a diphthong, as σπεῦδε.

A syllable not having an acute or circumflex accent, takes a grave accent, but this is actually marked only when an oxytone becomes from its position barytone.

The following words are *atonic* i. e. *without accent,* εἰ *if,* εἰς or ἐς, ἐκ or ἐξ, ἐν, ὁ *the* with its fem. ἡ and pl. masc. and fem. οἱ, αἱ, and the conjunction or relative adverb ὡς.

The position of the accent is determined by reference to the end of a word — it may fall on the last syllable, the last but one or the last but two; and to this retrospective principle in accentuation are due such technical terms as *to retract the accent, to throw back the accent,* meaning *to put it further from the end* i. e. *move it forward in the word.*

If the ultima is long in quantity, the acute cannot stand further back than the penult, and the circumflex can only fall on the ultima itself. If the ultima is short, the acute accent may fall on the antepenult, and the circumflex on the penult.

Obs. For the purposes of accentuation, the long finals -οι, -αι, and final syllables ending in a vowel and ξ or in a vowel and ψ (unless that vowel be ω or α naturally long), are generally to be reckoned short in quantity.

If a penult long by nature, followed by a short final, receives an accent, that accent is

always the circumflex. The majority of dissyllabic words which fulfil this condition of quantity, receive an accent on the penult, and are therefore properispomenon.

When contraction takes place, the circumflex is placed over the new syllable, only if the former of the two vowels thus contracted had an acute accent in the uncontracted state of the word, or one of them already had the circumflex. Thus φιλέω, φιλῶ, but ἐφίλεον, ἐφίλουν, φιλεόμεθα, φιλούμεθα; μναῶν, μνῶν.

Enclitics do not generally, as in Latin, attach themselves to the words which they follow, but transmit their accents to these according to certain rules to be explained hereafter.

For convenience, we shall consider all words *regular* in point of accent, which

1. If dissyllables with a naturally long penult and short ultima, are *properispomenon.*
2. If not such dissyllables, take the *acute* accent, and throw it back as far as the quantity of the final syllable will permit.
3. In a state of contraction, conform to the rule above laid down.

Numbers and Cases.

There are *three Numbers*, the *Singular, Dual**, and *Plural;* and in each number *five Cases, Nominative, Genitive, Dative, Accusative, Vocative.*

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* The most ancient Greek language had no dual.

THE ARTICLE.

There is in Greek *one* Article, definite in sense, which is thus declined:

SINGULAR.

	Masc.	Fem.	Neut.
Nom.	ὁ	ἡ	τό
Gen.	τοῦ	τῆς	τοῦ
Dat.	τῷ	τῇ	τῷ
Acc.	τόν	τήν	τό

DUAL.

	Masc.	Fem.	Neut.
N. A.	τώ	τά	τώ
G. D.	τοῖν	ταῖν	τοῖν

PLURAL.

	Masc.	Fem.	Neut.
Nom.	οἱ	αἱ	τά
Gen.	τῶν	τῶν	τῶν
Dat.	τοῖς	ταῖς	τοῖς
Acc.	τούς	τάς	τά.*

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* *Dialects.*

SINGULAR.

Nom. ἡ	Dor. ἁ	
Gen. τοῦ	Dor. τῶ	Ep. τοῖο
Gen. τῆς	Dor. τᾶς	
Dat. τῇ	Dor. τᾷ	
Acc. τήν	Dor. τάν.	

DUAL.

| N. A. τά | Att. τώ |
| G. D. ταῖν | Att. τοῖν. |

PLURAL.

| Nom. οἱ | Dor. τοί | Attic τοί (very rare). |
| Nom. αἱ | Dor. ταί | |

SUBSTANTIVES.

There are *three* declensions of substantives:—

The *first* declension ends in -α or -η feminine; in -ας or -ης masculine.

The *second* declension ends in -ος or -ως masculine or feminine; in -ον or -ων neuter.

The *third* declension has various endings and genders.

Obs. In all the declensions, the dative in all three numbers is characterized by an ι in the ultima. But in the singular of the first and second declensions this ι is *subscribed.*

GENERAL RULES OF GENDER.

There are three genders in Greek, *masculine, feminine* and *neuter.*

Many words are sometimes masc., sometimes fem., according as they signify males or females, such as βοῦς. These are said to be of *common* gender.

Others are indifferently masc. or fem. without any variation in meaning. Such are said to be of *doubtful* gender.

Words are of *epicene* gender, which are used some as masculine, and some as feminine, to

Gen. τῶν	Dor. τᾶν	Ep. τάων
Dat. τοῖς		Poet. τοῖσι
Dat. ταῖς		Poet. τῆς, τῇσι, ταῖσι
Acc. τούς	Dor. τώς	Æol. τός.

denote certain animals *generally*, without particular reference to sex.

Obs. All words that end in -ον (or, in the Attic declension, -ων) in the nom. sing. are neuter, whatever be their signification.

Masculine. — Words signifying male creatures, months, rivers, winds.

Feminine. — Words signifying females, countries, islands, cities, plants.

Except names of cities ending in -εύς, -ης, -οῦς and (pl.) -οι, and some of those in -ας, -ος (gen. -ου) and -ων, which are masc., and those ending in - ος (gen. -εος), which are neuter; and the following names of plants — ἐρινεός, κισσός, κύτισος, λωτός, φελλός, φοῖνιξ, all masc., κέρασος, κόμαρος, κότινος, πάπυρος, all of doubtful gender.

Neuter. — Names of fruits and products of plants, names of letters.

Except those in -ος of the second declension, which are feminine, though καρπός itself is masculine.

THE FIRST DECLENSION.

GENDERS.

The first declension ends in -α or -η feminine, and in -ας or -ης masculine.

RULES.

1. Nouns of the first declension ending in -α after a vowel or a ρ, make the genitive singular in -ας, and the dative in -ᾳ; as,

Nom. ἡμέρα, *a day,*   Gen. ἡμέρας.
Nom. σοφία, *wisdom,*   Gen. σοφίας.

In some proper names also ι is retained; as,
Nom. Λήδα, *Leda,*   Gen. Λήδας.
Nom. Φιλομήλα, *Philomela,*   Gen. Φιλομήλας.

Otherwise the genitive is in -ης and the dative in η: as,

<div style="text-align:center">

Μοῦσα, Μούσης.
τράπεζα, τραπέζης.

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2. Nouns in -ης and -ας generally form the vocative by rejecting ς; as,

Nom. Ἀτρείδης,   Voc. Ἀτρείδη.
Nom. Πηλείδης,   Voc. Πηλείδη.
Nom. ταμίας,   Voc. ταμία.

But nouns in -της, national names in -ης, and substantives compounded of μετρέω, *I measure,* πωλέω, *I sell,* τρίβω, *I rub,* form the vocative in -α; as,

Nom. προφήτης, *a prophet,*   Voc. προφῆτα.
Nom. Σκύθης, *a Scythian,*   Voc. Σκύθα.
Nom. Πέρσης, *a Persian,*   Voc. Πέρσα.
Nom. γεωμέτρης, *a geometer,*   Voc. γεωμέτρα.

3. This declension has also some contracted words, which are declined like the preceding forms; as,

Nom. γῆ,   Gen. γῆς.
Nom. γαλῆ,   Gen. γαλῆς.
Nom. μνᾶ,   Gen. μνᾶς.
Nom. Ἑρμῆς,   Gen. Ἑρμοῦ.

EXAMPLES. *

τιμή, *honour* (fem.); Μοῦσα, *a muse* (fem.) ; ἕδρᾱ, *a seat* (fem.).

SINGULAR.

Nom. τιμή   Μοῦσα   ἕδρᾱ

*** Dialects.**

Obs. 1. The Ionic dialect changes the long α into η; and sometimes, though seldom, the short α; as, σοφίη, *wisdom*, ἡμέρη, *a day*, κνίσση, *savour*, Μίδης, *Midas*; the Doric changes η into α; as, δεσπότας.

Obs. 2. The genitive plural of this declension was originally in -έων or -άων. Both forms occur in the old Epic language used by Homer. The Ionians retained the termination in -έων; the Æolians that in -άων (whence the Latin genitive in -*arum*). The termination -έων was contracted by the Attics into -ῶν, and -άων by the Dorians into -ᾶν.

Obs. 3. The old terminations of the gen. sing. of words in -ας and -ης were -εω (one syllable) and -αο (whence by the addition of ν the gen. plur. was formed), as for example, Ἄλτης, gen. Ἄλτεω or Ἄλταο. This -εω was retained in Ionic Greek. From -εω (anciently -εο) was formed the Attic gen. in ου. From -αο came the Doric -α, which the Attic also retained in certain proper names, and some other nouns; as, Καλλίας, Καλλία; ὀρνιθοθήρας, ὀρνιθοθήρα; βοῤῥᾶς, βοῤῥᾶ.

Obs. 4. Instead of -ης and -ας, the Æolic termination was -ᾰ, as, μητιέτα, *counsellor*. This is frequent in Homer. Hence in Latin *poeta*, *cometa*, from the Æolic ποιῆτα, κομῆτα.

Obs. 5. The accusative singular and plural of words in -ης the Ionians made in -εα, and in -έας; as, δεσπότης, *a master*, δεσπότεα, δεσπότεας; in Æolic, the acc. pl. was in -αις.

Obs. 6. The Ionians made the dat. plur. in -ῃσι; Homer has mostly -αισι or -ῃσι; Attic poets frequently use -αισι, and even some Attic prose-writers.

Gen.	τιμῆς	Μούσης	ἕδρᾱς
Dat.	τιμῇ	Μούσῃ	ἕδρᾳ
Acc.	τιμήν	Μοῦσαν	ἕδρᾱν
Voc.	τιμή	Μοῦσα	ἕδρᾱ.

ἀρότης, *a ploughman* (masc.); νεανίας, *a youth* (masc.); Ἀτρείδης, *son of Atreus* (masc.).

SINGULAR.

Nom.	ἀρότης	νεανίας	Ἀτρείδης
Gen.	ἀρότου	νεανίου	Ἀτρείδου
Dat.	ἀρότῃ	νεανίᾳ	Ἀτρείδῃ
Acc.	ἀρότην	νεανίαν	Ἀτρείδην
Voc.	ἀρότᾰ	νεανίᾱ	Ἀτρείδη

The Dual and Plural of all words are declined according to one form:

DUAL.

N. A. V. τιμά
G. D. τιμαῖν.

PLURAL.

N. V. τιμαί
G. τιμῶν
D. τιμαῖς
A. τιμάς.

Quantity.

The general rule for the Sing. Nom. is that the termination -α *pure* is long, and -α *impure** short, but that -ρα is long.

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* *Pure* i. e. preceded by a vowel. *Impure* i. e. preceded by a consonant.

The chief exceptions are —

1. Words in -ειᾰ and -οιᾰ derived from adjectives in -ης and -ους; as ἀλήθειᾰ, εὔνοιᾰ.

2. Dissyllables (and some proper names) in -αιᾰ.

3. Fem. forms in -ᾰ longer by a syllable than the corresponding masc.; as ψαλτής, ψάλτριᾰ; βασιλεὺς, βασίλειᾰ *queen*.

4. Words in which the -ρα is preceded by ρ, ῡ or any diphthong but αυ; as Κίῤῥᾰ, γέφῡρᾰ, μοῖρᾰ.

The termination -ας is in all cases long, and so is the -α final of the dual.

The acc. sing. follows the quantity of the nominative. The voc. sing. follows the quantity of the nom., except that the voc. in -α from nom. in -ης is always short.

Accent.

In all declensions of substantives, the accent for the most part remains on the syllable accented in the nom. sing., so far as the laws of accentuation will permit.

In the First Declension, however —

The gen. pl. is always perispomenon, except χρήστων, ἐτησίων, χλούνων from χρήστης, ἐτησίαι, χλούνης.

Oxytones become perispomenon in the gen. and dative of all numbers.

The word δεσπότης throws back its accent in the voc. sing., δέσποτα.

Accent of the Nominative Singular.

In most words the accent is regular. But

1. Verbals in -α and in -η derived from 2. Aor., from 1. Perf. or 2. Perf. act., or which are formed by changing α or ε in the penult of the verb into ο, are oxytone.

Except βλαβη, καλυβη, μοιρᾰ, μορᾱ, σκαφη, στιβη, τυχη, which are regular.

2. Words in -α and in -η derived from adjectives in -ος or from cognate masculine substantives in -ος, generally follow the accentuation of these adj. or substantives.

Subject to these two rules —

Words in -γη, -δη, -μη, -φη, -χη, -ωα, -ωη and verbals in -ωρη are oxytone.

Except ἄγη *reverence*, ἁρπάγη *hook*, ἡλύγη, πάγη, τρύφη, στέγη, γῆ.

Κράδη, πέδη, σίδη, ἀδελφιδῆ, θυγατριδῆ, υἱδῆ.

Words in -ᾰμη (but σπιθαμή), -ήμη, -ὔμη, -ώμη, and the words ἅλμη, βρώμη, εἰσίθμη, θέρμη, κνήμη, κόμη, λήμη, λόχμη, μνήμη, οἴμη, πλήσμη, στάθμη, ῥύμη, τόλμη, χάρμη.

Ἀκαλήφη, κάρφη, νύμφη, σίλφη, τίφη.

Ἀργυράγχη, βάκχη, κάλχη, κόγχη, λέσχη, λόγχη, μαλάχη, μάχη, πυρρίχη.

Ὦια, ὑπερῷα.

Words in -θα, -ξα, are paroxytone.

Except ἄκανθα, ἄμαξα, ἁρμάμαξα.

Other irregular words are

Γενεά, δωρεά, κριθή.

Ἀνθρακιά, ἰά, ἰωνιά, καλιά, λαλιά, λοφιά, ὁρμιά, παιδιά, πρασιά, προστασιά, πυρκαϊά, ῥοδωνιά, σκιά, σπογγιά, στρατιά, σφηκιά, τροχιά, τρυμαλιά, φλιά.

Ἀρειά, ζειά, παρειά, στειλειά.

Ῥοιά, χροιά.

Ἀγυιά, μητρυιά, and in Att. ὀργυιά.

Ἀϊκή, ἀκή, ἀλκή, ἀκωκή, ἰωκή.

Apellatives (i. e. words not proper names) in -ωλή, and ἀπειλή, αὐλή, βουλή, εὐλή, θηλή, θυηλή, ὁπλή, οὐλή, ὀφειλή, πιμελή, σταφυλή *bunch of grapes*, σχολή, φυλή, χηλή, χολή, ὠτειλή and the pl. γαμφηλαί.

Derivatives in -ονή abstract in sense, substantives in -νή originally participles, and εὐνή, μενοινή, μηχανή, ποινή, σκηνή, φερνή, φωνή, ὠνή.

Στοά, βοή, καμπή, ἐνιπή, ῥιπή, σιωπή.

Ἀρά, ζειρά, νευρά, οὐρά, πλευρά, πυρά, σειρά, φωρά.

Ἀρετή, ἀϋτή, βιοτή, βροντή, γαμετή, γενετή, εἱρκτή, ἑορτή, λιτή, μηλωτή, παλαιστή, πινυτή, τελετή, τελευτή.

Φυή, σκευή and its compounds κατασκευή, παρασκευή &c.

3. Polysyllabic verbals in -ης having a naturally long vowel in the penult, or ending in -κτης or -στης are oxytone.

Except ἀήτης, αἰσυμνήτης, ἀλήτης, κυβερνήτης, σφενδονήτης, κεκράκτης, προΐκτης, ἀγρώστης, δυνάστης, ἐπαλώστης, πενέστης.

Other irregular words are ἐθελοντής, εὐθυντής, εὑρετής, καθαρτής, κριτής, λυμαντής, ποικιλτής.

THE SECOND DECLENSION.

GENDERS.

The second declension ends in -ος or -ως masculine or feminine, and in -ον or -ων neuter.

EXAMPLES.*

ἄγγελος, *a messenger* (masc.); ξύλον, *a piece of wood* (neuter).

SINGULAR.

Nom.	ἄγγελος	ξύλον
Gen.	ἀγγέλοο	ξύλοο
Dat.	ἀγγέλῳ	ξύλῳ
Acc.	ἄγγελον	ξύλον
Voc.	ἄγγελε	ξύλον

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* *Dialects.*

Obs. 1. The Ionic form of the genitive -οιο for -ου, occurs in the epic poets, in Pindar, and (rarely) in the lyric parts of tragedy: the final o is never elided. The Doric gen. ends in -ω, the Ionic, in many proper names, in -εω.

Obs. 2. The vocative, especially in Attic, is often like the nominative; as, ὦ φίλος. We *always* find ὦ θεός in classical authors, but in the Greek Testament ὦ θεέ occurs.

Obs. 3. In the gen. and dat. dual the epic poets insert ι; as, ἵπποιιν.

Obs. 4. The dative pl. -οισι, for -οις, is used by Ionic writers, and by all the poets.

Obs. 5. The Doric acc. pl. ended in -ως; as, λύκως for λύκους.

Obs. 6. Double ε (εε), in the vocative, is not contracted.

Obs. 7. Proper names in -λαος take in Doric the contraction -λᾶς, gen. -λᾶ, dat. λᾳ; as, Μενέλαος, Μενέλας.

Obs. 8. The Æolic nom. ends sometimes in -ις for -ος.

Obs. 9. The Ionic gen. pl. is sometimes formed in -εων, if the word be masculine.

DUAL.

N. A. ἀγγέλω   ξύλω.
G. D. ἀγγέλοιν   ξύλοιν

PLURAL.

Nom. ἄγγελοι   ξύλα
Gen. ἀγγέλων   ξύλων
Dat. ἀγγέλοις   ξύλοις
Acc. ἀγγέλους   ξύλα
Voc. ἄγγελοι   ξύλα.

Contracted Forms.

ος, νοῦς, *a mind* (masc.); ὀστέον, ὀστοῦν, *a bone* (neut.).

SINGULAR.

Nom.	νόος	νοῦς	ὀστέον	ὀστοῦν
Gen.	νόου	νοῦ	ὀστέου	ὀστοῦ
Dat.	νόῳ	νῷ	ὀστέῳ	ὀστῷ
Acc.	νόον	νοῦν	ὀστέον	ὀστοῦν
Voc.	νόε	•	ὀστέον	ὀστοῦν.

DUAL.

N. A.	νόω	νώ	ὀστέω	ὀστώ
G. D.	νόοιν	νοῖν	ὀστέοιν	ὀστοῖν

PLURAL.

Nom.	νόοι	νοῖ	ὀστέα	ὀστᾶ
Gen.	νόων	νῶν	ὀστέων	ὀστῶν
Dat.	νόοις	νοῖς	ὀστέοις	ὀστοῖς
Acc.	νόους	νοῦς	ὀστέα	ὀστᾶ
Voc.	νόοι	νοῖ.	ὀστέα	ὀστᾶ.

ATTIC FORM.

Another form of this declension, generally
ed in Attic, but also in Ionic and Doric, oc-

2*

curs in the words which end in -ως *masc. fem.,* and in -ων *neuter.**

EXAMPLES.**

νεώς, *a temple* (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. νεώς	N. A. νεώ	Nom. νεῴ
Gen. νεώ	G. D. νεῴν.	Gen. νεῶν
Dat. νεῷ		Dat. νεῷς
Acc. νεών		Acc. νεώς
Voc. νεώς.		Voc. νεῴ.

ἀνώγεων, *an upper chamber* (neutr.).

SINGULAR.	DUAL.	PLURAL.
Nom. ἀνώγεων	N. A. ἀνώγεω	Nom. ἀνώγεω
Gen. ἀνώγεω	G. D. ἀνώγεῳν	Gen. ἀνώγεων
Dat. ἀνώγεῳ		Dat. ἀνώγεῳς
Acc. ἀνώγεων		Acc. ἀνώγεω
Voc. ἀνώγεων		Voc. ἀνώγεω.

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* In compliance with that principle of euphony, which is so observable in the Greek language, when the last syllable was thus lengthened, the penultimate was made short, by changing the long α into ε; as, λεώς, *people,* νεώς, *a temple,* Μενέλεως, *Menelaus,* ἀνώγεων, *an upper room,* for λαός, ναός, Μενέλαος, ἀνώγαιον. The short α remains unchanged, as in ταώς, *a peacock,* λαγώς, *a hare.*

** *Obs.* 1. In the accusative the Attics often omit the ν, especially in proper names; as, Nom. λαγώς, Acc. λαγώ or λαγών; Nom. ἔως, Acc. ἔω.

Obs. 2. The gen. -ω becomes occasionally -ῶο in Epic poetry.

Obs. 3. In imitation of this declension, Virgil has *letum Androgeo* (gen.).

GENDER.

Subject to the general rules for gender —

Words in -ος and -ως are masculine.

Except the following, which are of the feminine gender:

Λίθος, when it denotes some *particular kind* of stone, and (following λίθος) the names of such stones, as σμάραγδος.

Words containing the notion of soil, as βῶλος, κόπρος, σποδός.

Ὁδός *way, road,* and (following this) words of kindred meaning.

Words signifying a vessel or receptacle, as λήκυθος, κάμινος.

The words βάρβιτος, γνάθος, δέλτος, διάλεκτος, δοκός, δρόσος, κέρκος, νῆσος, νόσος, ῥάβδος, ἅλως, γάλως and the Attic ἕως.

Many, like ἄνθρωπος, θεός are of common gender, and ἄσβολος, ἄτρακτος, λῖμος are of doubtful gender.

There are also several *heterogeneous* words, which will be mentioned by-and-by.

ACCENT.

As in the First Declension, oxytones become perispomenon in the gen. and dat. of all numbers.

Except that oxytones in -ως make the gen. sing. oxytone.

There is also an irregularity in the Dual N. A. V. of paroxytone words that are contracted; the contracted form is oxytone, as πλόω, πλώ, not πλῶ.

Accentuation of the Nominative Singular

The accent is regular, with the following exceptions

Of·words in -ος —

1. Non-compounds, if formed in -μος or -σμος from the perf. pass. of verbs, and, generally, if verbal derivatives (whether from simple verbs or verbs *already* compounded), are oxytone; as, δασμός, ἀρχός, ἀναγνωρισμός.

But verbals derived from 2. Aor., 1. Perf. or 2. Perf. Act., or which are formed by changing α or ε in the penult of the verb into ο, are regular; as, τάφος, τρόφος, λόγος, διάλογος.

2. Compounds in which the latter element is verbal and exerts a transitive sense, are oxytone, if the penult be long, but paroxytone, if the penult be short; as: στρατηγός, ἀστρονόμος.

But this rule for compounds does not hold good, when the first component is πᾶν, πολὺ, a preposition or any other particle. In such words the accent is almost invariably regular.

3. Subject (where no exemption is particularly indicated) to the intervention of the above rules, and of a general principle that (where there is no rule) compounds are mostly regular, there are also these irregularities depending on termination.

Words in -αος, -ηος, -μος, -οιος, -σος,.-τος, -υος, -υιος, are oxytone.

But dissyllables and polysyllables in -μος, having

a short penult, are regular, except οὐλαμός, ποτα-μός, φωριαμός, χηραμός.

Fem. words in -σος, and βάναυσος, θίασος, θύρσος, κέρασος, νάρκισσος, παράδεισος, πέτασος, τύρσος are regular.

Ἄρκτος, ἄρτος, βάτος, βρότος *gore*, δέλτος, κότος, κόσσος, κάκτος, κρότος, μίλτος, μίτος, μύρτος, νόστος, νότος, πότος, πόλτος, πόντος, σκότος, φόρτος, are all regular, and so are ἄμητος *harvest* (ἀμητός *harvest-time*), ἄκατος, ἄλετος, ἄσφαλτος, ἄτρακτος, ἄωτος, βάρ-βιτος, βίοτος, δρύφακτος, διάλεκτος, ἔμετος, θάνατος, κάματος, κάπετος, ὄρχατος, πλατάνιστος, κοῖτος, νῶτος, οἶκτος, οἶτος, πλοῦτος, σῖτος.

Words in -ωος and -φος are properispomenon, except λαγωός, κολφός, δμωός.

The following words are also irregular —
Ἀμοιβός, ἀμορβός, βολβός, λοβός.

Λοιγός, ταγός, φηγός. Compounds of ἔργον, if they have a physical reference, such as φυτουργός, are oxytone, if a moral or intellectual one, proparoxy-tone, these last naturally becoming, when they have a contracted or quasi-contracted termination, pro-perispomenon; as, κακόεργος, κακοῦργος, πανοῦργος.

Ἀοιδός and its compounds, ὁδός or οὐδός, ὀπαδός, δρυμαγδός, σποδός.

Ἐλεός *dresser*, ἐρινεός, θεός, θυρεός, κολεός, λοχεός (and other words in -εός which are merely forms of words in -ός), νεός *fallow*, συφεός, φωλεός, and ἀδελ-φιδέος, θυγατριδέος and other similar words implying relationship.

Βοηθός, ὁρμαθός, and dissyllables in -θος are oxytone.

Αἰγυπιός, ἀνεψιός, βιός *bow*, γυλιός (or γύλιος), ἐρω-διός, ἰός, κριός, χαραδριός, κωβιός, καλιός.

Γομφίος, νυμφίος, πλησιός, σκορπιός.

Ἀσκός, βοσκός, δοκός, θριγκός, σηκός, φακός, χαλκός, and diminutives in -ισκος, which are paroxytone.

Αἰγιαλός, αὐλός, βηλός, γαυλός *milk-pail* (γαῦλος, *a kind of boat*), δαλός, ἑλλός, θαλλός, θολός *mud* (θόλος *dome*), καυλός, κορυδαλλός, μαλλός, μοχλός, μυελός, ὀβελός, ὀβολός, ὀμφαλός, πηλός, φαλλός, φελλός, χιλός, χυλός.

Words in -ιλος are paroxytone.

Polysyllables in -ωνος are oxytone, and so are the words ἀμνος, νομος *pasture,* ἀραχνος, βουνος, γουνος, ἐρινος, ἱπνος, κεραυνος, κρημνος, κρουνος, ληνος, οὐρανος, ῥινος, χαλινος, ὠκεανος.

Καρχίνος, παρθένος, ἐχῖνος, ἰκτῖνος, μυξῖνος (otherwise μύξινος).

Ἀτραπός, καρπός, κλοπός, κομπός *boaster,* λοπός, μαστροπός, ὀπός, πομπός, σκοπός, τροπός = τροπωτήρ.

Ἀγρός, ἀφρός, γαμβρός, δαιτρός, δορός, ἐχυρός, θαιρός, θεωρός, θησαυρός, θορός, ἰατρός, καιρός, κηρός, μηρός, μολοβρός, μυλωθρός, νεβρός, νεκρός, νεφρός, ξυρός, ὀρός *whey,* πενθερός, περιστερός, πυρός, σορός, σταυρός, σωρός, ταρσός, τυρός, φιτρός, φρουρός, χορός, with οὐρός *trench for launching a vessel,* and ἑταῖρος.

Ἀδελφός, τροφός.

Ἀρχός, μοιχός, μυχός, ῥηχός, σιχχός, τροχός *wheel,* and words in -ουχος, compounds of ἔχω, which are properispomenon.

Of words in -ον —

Those which are the neuter forms of masculines in -ος follow the accentuation of these, as κολεός, κολεόν.

Trisyllabic diminutives in -ιον, if the antepenult be long or common in quantity, are par-

oxytone. But when the trisyllabic form arises from contraction or syncopation, they are regular; as ζώδιον (*quasi* ζωίδιον), υἴδιον (otherwise υἰίδιον), ποίμνιον (*quasi* ποιμένιον).

But αὔλιον, δένδριον, ζώνιον, ἴχνιον, ὄσπριον, φρούριον.

Words in -ειον, -οιον, -υιον are properispomenon.

But γένειον, γήρειον, γήτειον, δάνειον, χηλώνειον, χηρύχειον, χόπειον, χώνειον, χυάθειον, σχιάδειον, and βασίλειον.

Other irregular words are —

Ἑρπετόν, λουτρόν *bath* (λοῦτρον *water for bathing*), πλευρόν, πτερόν, σφυρόν, ὑποταμνόν, ᾠόν, with ὀστέον, πεδίον.

Words belonging to the Attic Declension in -ως and -ων retain the accent on the same syllable on which it stands in the corresponding forms in -ος and -ον; as λαός, λεώς, ἀνώγαιον, ἀνώγεων.

Obs. The terminations -εως, -εων of the Attic Declension are, as regards accentuation, considered monosyllabic. Hence words with these terminations may be proparoxytone. And this principle is extended by analogy to words whose two final syllables cannot by any possibility coalesce. In fact we must regard the last two syllables of all words of this Attic decl. as, for the purposes of accentuation, reducible to one.

THE THIRD DECLENSION.

RULES.

For the Accusative.

1. In nouns not neuter, the accusative is generally formed from the genitive by changing -ος into -α; as,

Πλάτων, *Plato,* Πλάτωνος, Πλάτωνα.

2. The accusative singular of nouns ending in -ις, -υς, -αυς, -ους, the genitive of which ends in -ος pure, is formed in -ν; as,

πόλις, *a city,* πόλιν.   ναῦς, *a ship,* ναῦν.

ἰχθύς, *a fish,* ἰχθύν.   βοῦς, *an ox,* βοῦν.*

3. Nouns in -ῖς and -ῦς always make -ῖν and -ῦν; as,

δρῦς, *an oak,* δρῦν.

4. Other words which have a consonant before -ος in the genitive, and which have no accent on the last syllable, make the accusative in -α and -ν, the latter particularly in Attic; as,

ὄρνις, *a bird,*   ὄρνιθα,   Attic ὄρνιν.

Οἰδίπους, *Œdipus,* Οἰδίποδα, Attic Οἰδίπουν.
So also χάρις, ἔρις, γέλως.

If the accent be on the last syllable of the nominative, the accusative is generally in -α**; as,

ἐλπίς, *hope,*   ἐλπίδα.

πατρίς, *one's country,* πατρίδα.

πούς, *a foot,*   πόδα.

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* Νέα occurs in Homer, and in the later writers we find ἰχθύα and even βόα.

** κλείς has κλεῖδα, and Attic κλεῖν.

For the Vocative.

1. In the vocative the final ς is dropped from words ending in -ις, -υς, -αυς, -ευς, -οῦς, -αῖς; as,

μάντις, *a seer,* μάντι.
πόλις, *a city,* πόλι.

2. Substantives in -ας which have the genitive in -αντος, make the vocative in -ἄν; as,

γίγας, *a giant,* γίγαν.

3. In the termination of the nominative, ω and η are changed into o and ε in the vocative, if the nominative has not an accent on the last syllable, and especially if the short vowel be in the penultima of the genitive; as,

μήτηρ, *a mother,* μητέρος, Voc. μῆτερ.
Σωκράτης, *Socrates,* Σωκράτεος, Voc. Σώκρατες.
λέων, *a lion,* λέοντος, Voc. λέον.

Oxytone substantives, and those which have the long vowel in the genitive, retain the long vowel in the vocative; as,

ποιμήν, *a shepherd,* ποιμένος, Voc. ποιμήν.
Πλάτων, *Plato,* Πλάτωνος, Voc. Πλάτων.

Except σωτήρ, *a preserver,* Voc. σῶτερ.
Ποσειδῶν, *Neptune,* Voc. Πόσειδον.
Ἀπόλλων, *Apollo,* Voc. Ἄπολλον.
ἀνήρ, *a man,* Voc. ἄνερ.
δαήρ, *a brother-in-law,* Voc. δᾶερ.
πατήρ, *a father,* Voc. πάτερ.

4. Nouns in -ώ and -ώς make -οῖ; as,

Λητώ, *Latona,* Λητοῖ.

αἰδώς, *modesty,* αἰδοῖ.

In other words the voc. is the same as tho nominative.*

For the Dative Plural.

.1. The dative plural is generally formed by inserting σ before the final ι, and throwing away the letters δ, θ, ν, τ; as,

σώματι, σώμασι.   γίγαντι, γίγασι.

τείχεϊ, τείχεσι.   Ἄραβι, Ἄραψ(=βσ)ι.

Ἄνακτι, ἄναξ(=κσ)ι.

2. Nouns in -ευς and -ηρ make -ευσι and -ηρσι; as,

βασιλεύς, βασιλεῦσι.   θήρ, θηρσί.

Except·πατράσι, ἀνδράσι, μητράσι, ἀστράσι, γαστράσι, θυγατράσι.**

3. The old dative is formed from the dative singular, by changing ι into -εσι or -εσσι; as,

ἄνακτι, ἀνάκτεσι.

EXAMPLES.

θήρ, *a wild beast* (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. θήρ	Nom. Acc. θῆρ-ε	Nom. θῆρ-ες
Gen. θηρ-ός	Gen. Dat. θηρ-οῖν	Gen. θηρ-ῶν
Dat. θηρ-ί		Dat. θηρ-σί
Acc. θῆρ-α		Acc. θῆρ-ας
Voc. θήρ		Voc. θῆρ-ες.

* Ἄναξ *king* has a double form of the voc. — ἄναξ, as applied to a man, and ἄνα, as applied to a god.

** To these add υἱάσι (in Homer).

σῶμα, *a body* (neut.); μέλι, *honey* (neut.); γόνυ, *a knee* (neut.).

SINGULAR.	DUAL.	PLURAL.
Nom. σῶμα	N. A. σώμα-τε	Nom. σώμα-τα
Gen. σώμα-τος	G. D. σωμά-τοιν	Gen. σωμά-των
Dat. σώμα-τι		Dat. σώμα-σι
Acc. σῶμα		Acc. σώμα-τα
Voc. σῶμα		Voc. σώμα-τα.

So μέλι, μέλι-τος; and γόνυ, γόν-ατος.

λέων, *a lion* (masc.); γίγας, *a giant* (masc.); παῖς, *a child* (masc. *or* fem.).

SINGULAR.	DUAL.	PLURAL.
Nom. λέων	N. A. λέον-τε	Nom. λέον-τες
Gen. λέον-τος	G. D. λεόν-τοιν	Gen. λεόν-των
Dat. λέον-τι		Dat. λέου-σι
Acc. λέον-τα		Acc. λέον-τας
Voc. λέον		Voc. λέον-τες.

So γίγας, γίγαν-τος; παῖς, παι-δός.

Some words of this declensions are syncopated, and a vast number of them suffer contraction in certain cases.

πατήρ, *a father* (masc.); ἀνήρ, *a man* (masc.).

SINGULAR.

Nom.	πατήρ	ἀνήρ
Gen.	πατρός	ἀνδρός
Dat.	πατρί	ἀνδρί
Acc.	πατέρ-α	ἄνδρα
Voc.	πάτερ	ἄνερ.

DUAL.

N. A.	πατέρ-ε	ἄνδρε
G. D.	πατέρ-οιν	ἀνδροῖν.

PLURAL.

Nom.	πατέρ-ες	ἄνδρες
Gen.	πατέρ-ων	ἀνδρῶν

Dat. πατρ-άσι   ἀνδρ-άσι
Acc. πατέρ-ας   ἄνδρας
Voc. πατέρ-ες   ἄνδρες.

Like πατήρ are declined μήτηρ, γαστήρ (dat. pl. γαστράσι and γαστῆρσι), in all of which the full forms of the gen. and dat. sing. πατέρος, πατέρι &c. are confined to poetry, as also are the full forms ἀνέρος, ἀνέρι, ἀνέρα &c. throughout. On the other hand the poets also use occasionally such syncopated forms as θύγατρα, θύγατρες, πατρῶν. Ἀστήρ is not syncopated at all, except in dat. pl. ἀστράσι.

γραῦς, *an old woman* (fem.); βοῦς, *bullock*, *cow* (comm.).

SINGULAR.	DUAL.	PLURAL.
Nom. γραῦς	N. A. γρᾶε	Nom. γρᾶες
Gen. γραός	G. D. γραοῖν	Gen. γραῶν
Dat. γραΐ		Dat. γραυσί
Acc. γραῦν		Acc. γραῦς
Voc. γραῦ		Voc. γρᾶες.

So βοῦς, gen. βοός, and χοῦς, gen. χοός, which makes acc. pl. χόας, not χοῦς. βοῦς very rarely makes βόας.*

Ionic (and Epic) νηῦς, Attic (and Common dialect) ναῦς, Doric νᾶς,** *a ship* (fem.).

SINGULAR.

Nom. νηῦς, νηύς	ναῦς	νᾶς
Gen. νηός, νεός	νεώς	ναός

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* Γραῦς, Ep. and Ion. γρηῦς, γρῆῦς, gen. γρηός &c. βοῦς, Dor. βῶς, accus. βῶν.

** Some Ionic and Doric forms are to be found in the Attic poets. The nom. pl. ναῦς is a late, bad form.

Dat.	νηΐ		νηΐ	ναΐ
Acc.	νῆα, νέα		ναῦν	νᾶν
Voc.	νηῦ		ναῦ	

DUAL.

N. A. *wanting*

G. D.	νεοῖν		νεοῖν	ναοῖν

PLURAL.

Nom.	νῆες, νέες	νῆες	νᾶες
Gen.	νηῶν, νεῶν	νεῶν	ναῶν
Dat.	νηυσί, νήεσσι, νέεσσι	ναυσί	νάεσσι
Acc.	νῆας, νέας	ναῦς	νᾶας
Voc.	νῆες.		

τριήρης, *a trireme* (fem.); τεῖχος, *a wall* (neut.).

SINGULAR.

Nom.	τριήρης	τεῖχος
Gen.	τριήρεος, τριήρους	τείχεος, τείχους
Dat.	τριήρεϊ, τριήρει	τείχεϊ, τείχει
Acc.	τριήρεα, τριήρη	τεῖχος
Voc.	τρίηρες	τεῖχος.

DUAL.

N. A.	τριήρεε, τριήρη	τείχεε, τείχη
G. D.	τριηρέοιν, τριηροῖν	τειχέοιν, τειχοῖν.

PLURAL.

Nom.	τριήρεες, τριήρεις	τείχεα, τείχη
Gen.	τριηρέων, τριήρων*	τειχέων, τειχῶν
Dat.	τριήρεσι	τείχεσι
Acc.	τριήρεας, τριήρεις	τείχεα, τείχη
Voc.	τριήρεες, τριήρεις**	τείχεα, τείχη.

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* Note the irregularity of accent, τριηρέων, τριήρων instead of τριηρῶν. It is peculiar to the word.

** *Obs.* 1. Thus are declined proper names, not patro-

The neuters βρέτας, χῶας, οὖδας are declined like τεῖχος, and the Ionians sometimes inflect some other neuter words in -ας in the same manner, such as κέρας, γέρας, which are commonly otherwise declined.

The compounds of κλέος in -κλέης or -κλῆς are thus declined.

Ἡρακλέης, *Hercules.*

Nom. Ἡρακλέης, Ἡρακλῆς

Gen. Ἡρακλέεος, Ἡρακλέους, or (Ionic and Epic) Ἡρακλέος and Ἡρακλῆος

Dat. Ἡρακλέεϊ, Ἡρακλέει, Ἡρακλεῖ, or (Ionic and Epic) Ἡρακλέϊ and Ἡρακλῆϊ

Acc. Ἡρακλέεα, Ἡρακλέᾱ, Ἡρακλῆ, or (Ionic and Epic) Ἡρακλέα, Ἡρακλῆα

Voc. Ἡράκλεες, Ἡράκλεις.*

ἠχώ, *a sound* (fem.); αἰδώς, *shame* (fem.).**

SINGULAR.

Nom. ἠχώ

Gen. ἠχόος, ἠχοῦς

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nymics, in -ης, as Σωκράτης, *Socrates*, except that they usually make the accus. sing. in -ην as well as -εα, -η.

Obs. 2. In Homer we find σπέος, *a cavern*, gen. sing. σπείους, dat. σπῆϊ, dat. plur. σπέσσι or σπήεσσι.

* The Attic and Common dialects have usually the forms -κλῆς, -κλέους, -κλεῖ, -κλέα, -κλεις, though open forms are also found in the Tragedians. Ἡρακλῆν, and ὦ Ἡρακλες as an exclamation, belong to late writers only. Ἡρακλ-έεος, -έεϊ, -έεα are hardly to be found.

** The dual and plural of words of this form, when the signification admits of these numbers, are taken

Dat. ἠχόϊ, ἠχοῖ
Acc. ἠχόα, ἠχώ
Voc. ἠχοῖ.

Note the irregular accent in the acc., ἠχώ instead of ἠχῶ. Words in -ώς conform to the general rule, as αἰδώς, αἰδόα, αἰδῶ: but those in -ώ make the contr. acc. oxytone.

All words of this form are feminine. Χρώς, when thus declined, does not suffer contraction. The Doric and Æolic dialects make the gen. in -οῖς and -ῶς, and the Ionic acc. often ends in -οῦν, as in Herod. Ἰοῦν, Βουτοῦν.

πόλις, *a city* (fem.).

SINGULAR.

Nom. πόλῐς
Gen. πόλιος, πόλεος, Attic πόλεως
Dat. πόλιι, πόλεϊ, Ion. πόλῑ, Attic πόλει
Acc. πόλιν
Voc. πόλῐ.

DUAL.

N. A. πόλιε, πόλεε
G. D. πολίοιν, πολέοιν.

PLURAL.

Nom. πόλιες, πόλεες, Attic πόλεις
Gen. πολίων, πολέων, Attic πόλεων
Dat. πόλισι, πόλεσι
Acc. πόλιας, πόλεας, Ion. πόλῑς, Attic πόλεις
Voc. πόλιες, πόλεες, Attic πόλεις.

from the form in -ος according to the second declension. The uncontracted forms in the sing. number seldom occur, even in Ionic writers.

So the poetical πόσις *husband*, the Attic gen. of which is πόσιος, not πόσεως, but dat. πόσει. Ὄις *sheep* is thus declined: S. N. ὄις, Att. οἶς. G. ὄιος, Att. οἰός &c. Pl. A. ὄιας, Att. οἶας, οἶς.

σίνηπι, *mustard* (neut.).

SINGULAR.

Nom. σίνηπι, Att. σίνᾱπι*
Gen. σινήπιος, σινήπεος, Attic σινάπεως
Dat. σινήπιϊ, σινήπεϊ, Attic σινάπει
Acc. σίνηπι, Attic σίναπι
Voc. σίνηπι, Attic σίναπι.

DUAL.

N. A. σινήπιε, σινήπεε, Attic σινάπεε
G. D. σινηπίοιν, σινηπέοιν, Attic σιναπέοιν.

PLURAL.

Nom. σινήπια, σινήπεα, Attic σινάπη
Gen. σινηπίων, σινηπέων, Attic σινάπεων
Dat. σινήπισι, σινήπεσι, Attic σινάπεσι
Acc. σινήπια, σινήπεα, Attic σινάπη
Voc. σινήπια, σινήπεα, Attic σινάπη.

In words declined like πόλις and σίναπι the Common dialect generally coincides with the Attic. The forms in -ιος, -εος, -ιι, -εϊ &c. are Epic, Doric and Ionic for the most part, and Epic poets have also πόληος, πόληϊ, πόληα &c. Attic poets occasionally use the gen. in -εος.

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* The *best* Attic writers do not use the word in any form, but νᾶπυ in its stead.

πῆχυς, *the arm from the elbow to the wrist* (masc.);
ἄστυ, *a city* (neut.).

SINGULAR.

Nom.	πῆχυς	ἄστυ
Gen.	πήχεος, Attic πήχεως	ἄστεος, Attic ἄστεως *
Dat.	πήχεϊ, πήχει	ἄστεϊ, ἄστει
Acc.	πῆχυν	ἄστυ
Voc.	πῆχυ	ἄστυ.

DUAL.

N. A.	πήχεε	ἄστεε
G. D.	πηχέοιν	ἀστέοιν.

PLURAL.

Nom.	πήχεες, πήχεις	ἄστεα, ἄστη
Gen.	πηχέων, Attic πήχεων	ἀστέων, Attic ἄστεων
Dat.	πήχεσι	ἄστεσι
Acc.	πήχεας, πήχεις	ἄστεα, ἄστη
Voc.	πήχεες, πήχεις	ἄστεα, ἄστη.

Πέλεκυς, πρέσβυς, and the pl. of ἔγχελυς, are
the only other words declined after the form
of πῆχυς, and πῶϋ alone follows the declension
of ἄστυ.

Obs. The Attic terminations -εως, -εων of
the gen. sing. and plur. of these words in -ἰς,
-ῐ, -ῠς and -ῠ are, for the purposes of ac-
centuation, regarded as one syllable. Some
grammarians however restrict this peculiarity
to the singular number, if the word be a neuter
in ι or υ.

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* Both these forms occur in Attic: in fact, the term.
-εος is more common in Att. than -εως for neuter words
in ι and υ.

ἰχθύς, *a fish* (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. ἰχθύς	N. A. ἰχθύε	Nom. ἰχθύες
Gen. ἰχθύος	G. D. ἰχθύοιν	Gen. ἰχθύων
Dat. ἰχθύϊ		Dat. ἰχθύσι
Acc. ἰχθύν		Acc. ἰχθύας, ἰχθῦς
Voc. ἰχθύ		Voc. ἰχθύες.

βασιλεύς, *a king* (masc.).

SINGULAR.

Nom. βασιλεύς
Gen. βασιλέος, βασιλῆος, Attic βασιλέως
Dat. βασιλέϊ, βασιλῆϊ, Attic βασιλεῖ
Acc. βασιλέα, βασιλῆα, βασιλῆ
Voc. βασιλεῦ.

DUAL.

N. A. βασιλέε, βασιλῆε
G. D. βασιλέοιν.

PLURAL.

Nom. βασιλέες, βασιλῆες, Attic βασιλεῖς, βασιλῆς
Gen. βασιλέων, βασιλήων
Dat. βασιλεῦσι
Acc. βασιλέας, βασιλῆας, Attic βασιλεῖς
Voc. βασιλέες, βασιλῆες, Attic βασιλεῖς, βασιλῆς.*

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* *Obs.* 1. Words ending in -ευς *pure*, contract -έως into -ῶς in the genitive, and -έα into -ᾶ in the acc. sing. and plur.; as, Πειραιεύς, *the Piræus*, Πειραιῶς, Πειραιᾶ.

Obs. 2. The -εα of the acc. sing. has sometimes α short in poetry, but very rarely.

The forms in -εος and -ηος &c. are Epic, Ionic and Doric. But some of those in -εος &c. are now and then found in Attic Greek (chiefly poetry). Βασιλῆ is a poetic acc., found in Attic and other dialects, and βασιλεῖς is somewhat rare as the Att. accus. plural, which is commonly βασιλέας. The Common dialect mostly follows the Attic.

κέρας, *a horn* (neut.); κρέας, *a piece of flesh* (neut.).

SINGULAR.	SINGULAR.
Nom. κέρας	κρέας
Gen. κέρᾱτος, κέρᾰος, κέρως	κρέᾰος, κρέως
Dat. κέρατι, κέραϊ, κέρᾳ	κρέαϊ, κρέᾳ
Acc. κέρας	κρέας
Voc. κέρας	κρέας.

DUAL.	DUAL.
N. A. κέρατε, κέραε, κέρα	κρέαε, κρέα
G. D. κεράτοιν, κεράοιν, κερῷν	κρεάοιν, κρεῷν.

PLURAL.	PLURAL.
Nom. κέρατα, κέραα, κέρα	κρέαα, κρέα
Gen. κεράτων, κεράων, κερῶν	κρεάων, κρεῶν
Dat. κέρασι	κρέασι
Acc. κέρατα, κέραα, κέρα	κρέαα, κρέα
Voc. κέρατα, κέραα, κέρα.	κρέαα, κρέα.

Obs. 3. Ἄρης and Ἄρευς were both forms of the name of the god of war. Ἄρευς, gen. Ἄρεος and Ἄρηος, dat. Ἄρεϊ and Ἄρηϊ, Attic Ἄρει, acc. Ἄρεα and Ἄρηα. But Ἄρης, acc. Ἄρην, voc. Ἄρες. The nom. Ἄρευς became obsolete, except in the Æol. dialect. It is very doubtful whether the Athenians ever used Ἄρεως as genitive.

Like κρέας are declined γέρας, γῆρας, δέπας, κνέφας, σέλας, the last three of which however remain always uncontracted in certain cases. Τέρας, gen. τέρᾰτος, is declined like κέρας, but is syncopated and contracted in the pl. only.

The quantity of the α in κέρατος, κέρατι &c. is long in Attic Greek, but varies in other dialects. It is more often short in Epic poetry. So generally is the final α in the dissyllabic forms of the nom. and acc. pl. of these words in -ας, which are therefore probably apocopated rather than contracted forms, as used by the Epic poets. Even Aristophanes has κρέᾰ, but this probably by a poetic licence in imitation of the Homeric usage. Otherwise we can hardly doubt that in the Attic and Common dialects the words were κέρᾱ, κρέᾱ, γέρᾱ without variation. Accordingly both Euripides and Sophocles supply instances of γέρα with the ultima long.*

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* *Dialects.*

Besides the dialectic peculiarities already pointed out, the following are especially to be noticed.

1. The Epic dat. plural often ends in -σσι, -εσι and -εσσι; as ποσσί from πούς, ἀνάκτεσι from ἄναξ, ἐπέεσσι from ἔπος, sometimes with, sometimes without ν paragogic. The dat. in -εσσι is found, though very rarely, in the Attic of the tragedians.

2. As in the Second Declension, the Epic gen. and dat. dual sometimes end in -οιιν for -οιν; as ποδοῖιν for ποδοῖν.

3. Ionic writers very often form the gen. pl. in -εων; as χηνέων, ἀνδρέων.

4. The Æolic voc. of words in -ης (gen. -εος) drops the ς; as Σώκρατε for Σώκρατες.

5. Words in -ως, gen. -ωτος, in Epic poetry drop the τ of the dat. and acc. sing. and then contract. So

Genders.

1. All nouns of the third declension ending in -ᾱν, -ας (gen. -αντος and -ανος), -ευς, and -υν, are masculine.

2. All nouns of the third declension ending in -ας (gen. -αδος), -αυς, -ινς, -υνς, -οτης, -υτης, and -ω, -ως (gen. -οος) are feminine.

3. All nouns of the third declension ending in -α, -ι, -υ, -ᾰν, -ορ, -ος, and -ας (gen. -ατος and -αος), are neuter. Except λᾶς, m.

And, subject to the general rules for gender —

(a) Words are masculine, that end in -ην and

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from ἱδρώς, ἱδρῷ for ἱδρῶτι, ἱδρῶ for ἱδρῶτα; from γέλως, γέλῳ and γέλω. For ἰχῶρα we find ἰχῶ, which is perhaps due rather to apocope. Homer has the analogous apocopated forms κυκεῶ and κυκειῶ for κυκεῶνα, and the accusatives Ἀπόλλω, Ποσειδῶ are found in Attic prose, besides the regular Ἀπόλλωνα and Ποσειδῶνα.

6. The Attic dialect loves contractions. But in many instances we find a preference for the open forms. Thus τριηρέων, τειχέων are commonly found, and the acc. βασιλέας is seldom contracted by Attic writers into βασιλεῖς.

7. The Doric terminations of the oblique cases are -ιτος &c. in those words in -ις which in other dialects make -ιδος &c.

8. In some words ending in -ης and -ος (gen. -εος) the Epic and Doric dialects have a genit. form in -ευς. So Ἀριστοφάνευς, θάρσευς for Ἀριστοφάνους, θάρσους.

9. The -υϊ of the dat. of words in -υς often becomes one syllable in Epic poetry; as πληθυῖ, νέκυι.

-ηξ, except φρήν fem. and βήξ doubtful, with ἀλώ-
πηξ. fem.

in -ων (gen. -ωνος, -οντος, -ωντος), except
ἄλων f., τρήρων f., αὐλών doubtful, κώδων d.

in -ηρ, except γαστήρ, κήρ *fate* (κῆρ *heart* and
other contracted words follow of course the gender
of their open forms). These are fem., and ἀήρ,
αἰθήρ are frequently fem. in poetry, but not in
prose.

in -ειρ, -υρ and -ωρ, except the f. χείρ and the
neuters πῦρ, ἔλδωρ, ἔλωρ, πέλωρ, σκώρ, τέκμωρ, ὕδωρ.

in -ης (gen. -ηθος, -ητος), not being in -οτης
or -υτης, except ἐσθής f.

in -ους, -ως (not making -οος in the gen.),
-ψ, except οὖς n., φῶς n., καλαῦροψ, κατῆλιψ, λαῖλαψ,
ὄψ, φλέψ, χέρνιψ all fem. and ὤψ d.*

(b) Words are feminine, that end in -εις,
except κτείς m.

in -ιν and -ις, except κίς, δελφίς or δελφίν, ἔχις,
ὄρχις, ὄφις, τέλμις all m., θίς or θίν and pl. κύρβεις
both d.

in -υς and -ων (gen. -ονος), except the mascu-
lines βότρυς, θρῆνυς, ἰχθύς, μῦς, νέκυς, στάχυς, πέ-
λεκυς, πῆχυς, ἄκμων, κανών, and the doubtful κίων.

in -ξ (if not in -ηξ), except ἱέραξ, κόραξ, στύ-
ραξ, θώραξ, λάρυγξ, πίναξ all masc. and φάρυγξ
doubtful.

(c) Words are neuter, that end in -αρ.

*Note that words of the common gender have
not been specified in the list of exceptions, nor
many words of epicene gender.*

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* Almost always fem.

ACCENT.

The cases follow the nominative in accent as nearly as possible, except that

1. The genitives and datives of monosyll. take their accent on the ultima, being oxyt. in the sing. and perisp. in the dual, and in the plural gen. perisp., dat. oxytone.

But δάς, δμώς, θώς, κρατός (gen. from obsolete κράς), οὖς, παῖς, σής, Τρώς, φώς, φῶς are parox. in the gen. pl. and gen. and dat. dual; and monosyll. arising from contraction depend for their accent upon their uncontracted forms (yet στῆρ, Θρᾷξ and οἷς give στητός, Θρᾳκός, οἱός &c.).

2. The words γυνή and κυών follow the same rule for the gen. and dat.; and so do syncopated words in -ηρ like πατήρ, in the syncopated forms (but the -ασι of the dat. pl. is paroxytone), and γόνυ and δόρυ in the syncopated gen. and dat. singular only.

Δημήτηρ however throws back its accent as far as possible.

3. The vocatives of syncopated words in -ηρ, of words declined like τριήρης, of compound words generally (if not in -φρων), and of ᾿Αγαμέμνων, ᾿Αμφίων, ᾿Απόλλων, Ποσειδῶν, δαήρ, σωτήρ, together with the word ῾Ηρακλες, throw back their accent as far as possible.

4. Words in -ευς, -ως and -ω (gen. -οος) make the voc. perispomenon.

Like κρέας are declined γέρας, γῆρας, δέπας, κνέφας, σέλας, the last three of which however remain always uncontracted in certain cases. Τέρας, gen. τέρατος, is declined like κέρας, but is syncopated and contracted in the pl. only.

The quantity of the α in κέρατος, κέρατι &c. is long in Attic Greek, but varies in other dialects. It is more often short in Epic poetry. So generally is the final α in the dissyllabic forms of the nom. and acc. pl. of these words in -ας, which are therefore probably apocopated rather than contracted forms, as used by the Epic poets. Even Aristophanes has κρέα, but this probably by a poetic licence in imitation of the Homeric usage. Otherwise we can hardly doubt that in the Attic and Common dialects the words were κέρᾱ, κρέᾱ, γέρᾱ without variation. Accordingly both Euripides and Sophocles supply instances of γέρα with the ultima long.*

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2. As in the Second Declension, the Epic gen. and dat. dual sometimes end in -οιιν for -οιν; as ποδοῖιν for ποδοῖν.

3. Ionic writers very often form the gen. pl. in -εων; as χηνέων, ἀνδρέων.

4. The Æolic voc. of words in -ης (gen. -εος) drops the ς; as Σώκρατε for Σώκρατες.

5. Words in -ως, gen. -ωτος, in Epic poetry drop the τ of the dat. and acc. sing. and then contract. So

Genders.

1. All nouns of the third declension ending in -ᾱν, -ας (gen. -αντος and -ανος), -ευς, and -υν, are masculine.

2. All nouns of the third declension ending in -ας (gen. -αδος), -αυς. -ινς, -υνς, -οτης, -υτης, and -ω, -ως (gen. -οος) are feminine.

3. All nouns of the third declension ending in -α, -ι, -υ, -ᾰν, -ορ, -ος, and -ας (gen. -ατος and -αος), are neuter. Except λᾶς, m.

And, subject to the general rules for gender —

(a) Words are masculine, that end in -ην and

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from ἱδρώς, ἱδρῷ for ἱδρῶτι, ἱδρῶ for ἱδρῶτα; from γέλως, γέλῳ and γέλω. For ἰχῶρα we find ἰχῶ, which is perhaps due rather to apocope. Homer has the analogous apocopated forms κυκεῶ and κυκειῶ for κυκεῶνα, and the accusatives Ἀπόλλω, Ποσειδῶ are found in Attic prose, besides the regular Ἀπόλλωνα and Ποσειδῶνα.

6. The Attic dialect loves contractions. But in many instances we find a preference for the open forms. Thus τριηρέων, τειχέων are commonly found, and the acc. βασιλέας is seldom contracted by Attic writers into βασιλεῖς.

7. The Doric terminations of the oblique cases are -ιτος &c. in those words in -ις which in other dialects make -ιδος &c.

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-ηξ, except φρήν fem. and βήξ doubtful, with ἀλώ-πηξ fem.

in -ων (gen. -ωνος, -οντος, -ωντος), except ἄλων f., τρήρων f., αὐλών doubtful, κώδων d.

in -ηρ, except γαστήρ, κήρ *fate* (κῆρ *heart* and other contracted words follow of course the gender of their open forms). These are fem., and ἀήρ, αἰθήρ are frequently fem. in poetry, but not in prose.

in -ειρ, -υρ and -ωρ, except the f. χείρ and the neuters πῦρ, ἔδωρ, ἔλωρ, πέλωρ, σκώρ, τέκμωρ, ὕδωρ.

in -ης (gen. -ηθος, -ητος), not being in -οτης or -υτης, except ἐσθής f.

in -ους, -ως (not making -οος in the gen.), -ψ, except οὖς n., φῶς n., καλαῦροψ, κατῆλιψ, λαῖλαψ, ὄψ, φλέψ, χέρνιψ all fem. and ὤψ d.*

(b) Words are feminine, that end in -εις, except κτείς m.

in -ιν and -ις, except κίς, δελφίς or δελφίν, ἔχις, ὄρχις, ὄφις, τέλμις all m., θίς or θίν and pl. κύρβεις both d.

in -υς and -ων (gen. -ονος), except the masculines βότρυς, θρῆνυς, ἰχθύς, μῦς, νέκυς, στάχυς, πέ-λεκυς, πῆχυς, ἄκμων, κανών, and the doubtful κίων.

in -ξ (if not in -ηξ), except ἱέραξ, κόραξ, στύ-ραξ, θώραξ, λάρυγξ, πίναξ all masc. and φάρυγξ doubtful.

(c) Words are neuter, that end in -αρ.

Note that words of the common gender have not been specified in the list of exceptions, nor many words of epicene gender.

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* Almost always fem.

ACCENT.

The cases follow the nominative in accent as nearly as possible, except that

1. The genitives and datives of monosyll. take their accent on the ultima, being oxyt. in the sing. and perisp. in the dual, and in the plural gen. perisp., dat. oxytone.

But δᾴς, δμώς, θώς, κρατός (gen. from obsolete κράς), οὖς, παῖς, σής, Τρώς, φώς, φῶς are parox. in the gen. pl. and gen. and dat. dual; and monosyll. arising from contraction depend for their accent upon their uncontracted forms (yet στῆρ, Θρᾷξ and οἷς give στητός, Θρᾳκός, οἱός &c.).

2. The words γυνή and κυών follow the same rule for the gen. and dat.; and so do syncopated words in -ηρ like πατήρ, in the syncopated forms (but the -ασι of the dat. pl. is paroxytone), and γόνυ and δόρυ in the syncopated gen. and dat. singular only.

Δημήτηρ however throws back its accent as far as possible.

3. The vocatives of syncopated words in -ηρ, of words declined like τριήρης, of compound words generally (if not in -φρων), and of Ἀγαμέμνων, Ἀμφίων, Ἀπόλλων, Ποσειδῶν, δαήρ, σωτήρ, together with the word Ἡρακλες, throw back their accent as far as possible.

4. Words in -ευς, -ως and -ω (gen. -οος) make the voc. perispomenon.

Quantity and Accent of the Nominative Singular.

The following terminations of the Nom. Sing. are short — -α, -αρ, -ας, -ι, -ις, -υ, -υς.

Except -ᾱς (gen. -αντος), -ῑς in monosyllables, -ῐς (gen. -ῑνος or -ῑθος), -ῑς in most dissyllabic feminines that make gen. -ῑδος, -ῑς in polysyllables with penult and antepenult short that make. gen. -ῑδος or -ῑτος, -ῡς in monos., -ῡς (gen. -ῠος or -ῡνος) — but we find γένυς, γῆρυς, θρῆνυς, ἴτυς, κάγχρυς with the -υς short, and νηδυς with the -υς common —; -ῡς in δαγύς, κώμυς.

These terminations are long — -αν, -ιν, -υν, -υρ.

In the accentuation of the nom. sing., the irregularities to be noted are —

Words in -ας (gen. -αδος), in -ις (gen. -ιδος, -ινος, -ιτος), in -υς (gen. -υος), in -ευς, in -ως (gen. -οος) and in -ω are oxytone.

Except ἴασπις, κάνναβις, σίκιννις, φύλοπις, φύξηλις, αὖλις, ἶρις, μῆνις, μῆτις, νεᾶνις, τᾶλις, χλοῦνις, and fem. in -ᾱτις, -ῆτις, -ῑτις, -ῶτις formed from, or as if from, masculines in -της. — Except also other feminines in -τις formed from masculines in -της, which, with the following words, are paroxytone — δαπις, ἐρις, θεμις, ἴβις, καλπις, μαγαδις, μυστις, ὀπις, ποτις, σινις, ταπις, τιγρις, τροπις, χαρις. And ἄρκυς, βόρυς, βότρυς, γένυς, ἴτυς, κάγχρυς, κάνδυς, κίκυς, νέκυς, πίτυς, στάχυς, χέλυς, ἄσταχυς, δρῦς, μῦς, σῦς, ὗς, γῆρυς, θρῆνυς, and νῆδυς when the last syllable is made short.

Words in -αν, -ην, -ιν, and in -ων (gen. -νος) are oxytone.

Except Ἕλλην, ειρην, patronymics and proper names generally in -ων, and ἀκμων, ἀλημων, ἀλων,

ἀμβων, ἀξων, γαστρων, γειτων, γληχων, γνωμων, δαι-
μων, διδυμαων, ἡμων, θεαμων, ἰχνευμων, κιων, κλυδων,
κυφων, κυων, κωδων, κωθων, μαλακιων, μηχων, μοθων,
ὁπαων, πατρων, πιθων, πλευμων, πριων, πωγων, πρωων,
σιφων, σκηπων, σκιπων, σκορπιων, σπαδων, στημων,
τεκτων (and comp.), τενων, τερμων, τιλλων, τρηρων,
τριβων, all of which are paroxytone.

Words in -ηρ (gen. -ρος) and -ειρ are oxy-
tone.

Words in -ξ and -ψ that are polysyllables
receive an accent on the penult, acute or cir-
cumflex according to the quantity of the last
two syllables.

The following words also are irregular:

Ἀνδριάς, ἱμάς, ἀλλᾶς, ἀδροτής, βραδυτής, γυμνής,
δηϊοτής, ἐσθής, πινυτής, ποτής, ταχυτής, χερνής, παῖς,
δαγύς, χλαμύς, βοῦς, οὖς, with εὐρώς, ἱδρώς, γλαῦξ (at
least in Attic), ὦλξ, γυνή, ἀχώρ, ἱχώρ.

The Suffixes -ΔΕ, -ΘΕΝ, -ΘΙ, -ΦΙ.

Besides the usual forms of inflexion, we fre-
quently find the syllable -δε appended to the
accusative of subst., mostly of the first or second
declension, but occasionally of the third, and
now and then in Epic poetry even to the ac-
cusative of an adjective. With respect to accen-
tuation, it follows the rules for an ordinary
enclitic; and in plural words of the 1. decl. the
final ς coalesces with the δ, as Ἀθήναζε for
Ἀθήνασδε. This form is an equivalent for a
locative case meaning *to, towards.*

The suffix -θεν seems to have been an old
termination of the gen. case, and it is found

in Homer simply as such (even the Tragedians not uncommonly use the word σέθεν for σοῦ), but more frequently it has a locative signification, *from*. The accent of words with this suffix is for the most part on the same syllable and (if the laws of accentuation permit) of the same kind as in the ordinary gen. case; as γῆθεν, θεόθεν, δαίτηθεν: but 'Aθήνηθεν from 'Aθῆναι, and other words arising from plurals are not only formed, but accentuated also as if from singular words; and words in -οθεν are paroxytone.

Exceptions are ἄλλοθεν, ἑκάστοθεν, οἴκοθεν, πάντοθεν and some words derived from adverbs to be hereafter noticed.

Appended -θι mostly marks a local dative in the sense *at a place,* but appears occasionally in Homer as a gen. with the preposition πρό. The same rules for accent hold good for words with -θι and -οθι suffixed as for those with -θεν and -οθεν, subject to the corresponding exceptions ἄλλοθι &c.

In the Epic poets -φι (or -φιν) is a frequent termination of the dative of substantives, and not a rare one of the genitive. Adjectives also, and even participles are occasionally found with this suffix.

Words of the 1. decl. have such a form in the singular only, which ends in -ηφι, and follows the accentuation of the regular genitive; as κεφαλῆφι, βίηφι.

Those of the 2. decl. take it in both numbers

with the same ending -οφι (always parox.) for both; as ἐκ θεόφιν, ἐν ποντόφιν.

Those of the 3. decl. are with scarcely an exception so formed in the pl. only, ending in -εσφι; as σὺν ὄχεσφι, κατ᾽ ὄρεσφι. We find ναῦφι from ναῦς and a very few other irregular formations: otherwise they all come from neuters in -ος, keeping the accent on the same syllable as in the nominative.

ANOMALOUS NOUNS.

Anomalous nouns (in the general sense of the term) are those which are in any way irregular in their inflexions: but the name in a restricted sense is particularly applied to those which form the *oblique** cases from some other nominative than the one in use; as,

N. γάλα, *milk,*	G. γάλαχτος,	as from γάλαξ,
N. γυνή, *a woman* Voc. γύναι	G. γυναιχός,	as from γύναιξ,
N. γόνυ, *a knee,*	G. γόνατος,	as from γόνας,
N. δόρυ, *a spear,*	G. δόρατος,	as from δόρας,
N. Ζεύς, *Jupiter,* Voc. Ζεῦ	G. Ζηνός, G. Διός,	as from Ζήν, as from Δίς,
N. ὕδωρ, *water,*	G. ὕδατος,	as from ὑδάς,

and others.

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* The *oblique* cases are all except the nominative, or, more strictly speaking, the nom. and vocative.

HETEROCLITE NOUNS.

Heteroclites are those which have but one form of the nominative, but have more than one form in one or more of the oblique cases; as,

N. μύκης, *a mushroom,* G. μύκητος and μύκου,
N. Οἰδίπους, *Œdipus,* G. Οἰδίποδος and Οἰδίπου,
N. σκότος, *darkness,* G. σκότῳ and σκότους,
and others.

REDUNDANT NOUNS.

Many words have a double form of the nominative, and corresponding double forms of some or all oblique cases; as,

νῶτος and νῶτον, πτύξ and πτυχή,

ζυγός and ζυγόν, Πατροκλῆς and Πάτροκλος,
with many others.

Such words are technically called *abundantia.*

METAPLASTIC NOUNS.

Metaplasmus is the formation of cases arising from a noun of one declension as if from a different nominative of some other declension. So

κρίνον, nom. pl. κρίνεα, dat. pl. κρίνεσι.

ὄνειρος and ὄνειρον, gen. ὀνείρατος, dat. ὀνείρατι, with pl. ὀνείρατα &c.

υἱός has (as if there were a nom. υἱεύς), particularly in Attic Greek, gen. υἱέος, dat. υἱεῖ, with dual υἱέε, υἱέοιν, and plural

υἱεῖς, υἱέων, υἱέσι, υἱέας or υἱεῖς. In Epic poetry, we also find acc. sing. υἱέα, nom. pl. υἱέες, and (as if there were a nom. υἷς) gen. υἷος, with corresponding forms υἷι, υἷα, dual υἷε, plural υἷες, υἱάσι, υἷας.

Metaplastic words occur most abundantly in Epic Greek. The regularly inflected form more often than not exists along with the metaplastic anomaly.

INDECLINABLE NOUNS.

Indeclinable nouns are those which have the same form for all the cases; as,

ἄλφα, &c. (*the names of the letters*),
many cardinal numerals,
δέμας, *a body,*
ὄφελος, *utility,* with χρεών, *fate,* and others.

HETEROGENEOUS NOUNS.

Heterogeneous nouns have in the plural a different gender from that of the singular; as,

SINGULAR.	PLURAL.
ὁ δεσμός, *the chain,*	οἱ δεσμοί, and τὰ δεσμά, chiefly Attic.
ὁ δίφρος, *chariot-board,*	τὰ δίφρα, but generally οἱ δίφροι.
ὁ λύχνος, *the lamp,*	οἱ λύχνοι and τὰ λύχνα.
ὁ ῥύπος, *filth,*	οἱ ῥύποι and τὰ ῥύπα.
ὁ σῖτος, *the corn,*	τὰ σῖτα.

ὁ Τάρταρος, *the infernal regions,* } τὰ Τάρταρα.

So, τὸ στάδιον, οἱ στάδιοι and τὰ στάδια.

PATRONYMICS.

A patronymic is the name of a descendant, derived from the name of the parent or ancestor.

1. Male patronymics end in -αδης, -ιδης, -ιαδης, -ιων, all paroxytone; as Βορεάδης from Βορέας, Τανταλίδης from Τάνταλος, Τελαμωνιάδης from Τελαμών, Κρονίων from Κρόνος.

2. Female patronymics end in -ας, -ις, -ιας, oxytone, and -ιωνη, -υωνη, -ινη, paroxytone; as Βορεάς, Τανταλίς, Θαυμαντιάς from Θαύμας, ᾿Ακρισιώνη from ᾿Ακρίσιος, ᾿Ηλεκτρυώνη from ᾿Ηλεκτρύων, ᾿Αδραστίνη from ῎Αδραστος.

DIMINUTIVES.

Diminutives end in simple -ιον (most commonly), in -άριον, -άφιον, -ίς, -ίδιον, -ίσκος, -ίσκη, -ίσκιον, -ίχνη, -ίχνιον, -ύδριον, -υλλίς, -ύλλιον, -ύφιον, and in Doric Greek, occasionally also in -υλος. In the word κοράσιον from κόρη, -αριον becomes -ασιον for the sake of euphony. Many words involve a latent contraction, which affects the quantity and the accent (see rules for accent of diminutives in

-ιον under Second Decl.) — as βοίδιον for βοΐδιον, οἰκίδιον for οἰκιίδιον from οἰκία, ἰχθύδιον for ἰχθυΐδιον, ʿύδιον for ὑΐδιον.

Obs. Diminutive forms frequently drop their diminutive force; as βιβλίον, *a book.*

The appellations of the young of animals often end in -ιδεύς; as,

λύκος, *a wolf,* λυκιδεύς, *a wolf's cub,*
λαγώς, *a hare,* λαγιδεύς, *a leveret.*

ADJECTIVES.

Adjectives, as in Latin, may have *three* terminations, *two* terminations, or *one* termination.

I. *Adjectives of Three Terminations.*

(1.) Terminations -ος, -η or -α, -ον.

RULE.

The feminine is in -ᾱ, when a vowel or ρ precedes the final -ος; as, ἱερός, ἱερά, ἱερόν, *sacred.** Adjectives in -οος, except when ρ precedes, retain η; as, ὄγδοος, ὀγδόη, ὄγδοον, *eighth;* ἀθρόος, ἀθρόα, ἀθρόον, *crowded.*

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* Δῖος makes feminine δῖα.

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EXAMPLES.

σοφός, wise; ἱερός, sacred.

SINGULAR.

	M	F.	N.	M.	F.	N.
Nom.	σοφός	σοφή	σοφόν	ἱερός	ἱερά	ἱερόν
Gen.	σοφοῦ	σοφῆς	σοφοῦ	ἱεροῦ	ἱερᾶς	ἱεροῦ
Dat.	σοφῷ	σοφῇ	σοφῷ	ἱερῷ	ἱερᾷ	ἱερῷ
Acc.	σοφόν	σοφήν	σοφόν	ἱερόν	ἱεράν	ἱερόν
Voc.	σοφέ	σοφή	σοφόν	ἱερέ	ἱερά	ἱερόν

DUAL.

N. A.	σοφώ	σοφά	σοφώ	ἱερώ	ἱερά	ἱερώ
G. D.	σοφοῖν	σοφαῖν	σοφοῖν	ἱεροῖν	ἱεραῖν	ἱεροῖν

PLURAL.

Nom.	σοφοί	σοφαί	σοφά	ἱεροί	ἱεραί	ἱερά
Gen.	σοφῶν	σοφῶν	σοφῶν	ἱερῶν	ἱερῶν	ἱερῶν
Dat.	σοφοῖς	σοφαῖς	σοφοῖς	ἱεροῖς	ἱεραῖς	ἱεροῖς
Acc.	σοφούς	σοφάς	σοφά	ἱερούς	ἱεράς	ἱερά
Voc.	σοφοί	σοφαί	σοφά	ἱεροί	ἱεραί	ἱερά.

Contracted Forms.

RULES.

Termination in -εος.

1. Eο is contracted into -ου; as,
χρύσεος, χρυσοῦς.

2. Εα in the singular feminine is contracted into -ῆ, or if a ρ precede -εα, into -ᾶ; as,

χρυσέα, χρυσῆ. ἀργυρέα, ἀργυρᾶ.

In the plural, -εα is contracted into -ᾱ.

Termination in -οος.

1. Οο is contracted into -ου.

2. Οη in the feminine singular is contracted into -ῆ; as,

ἁπλόη, ἁπλῆ.

Οα in the feminine singular is contracted into -ᾶ, when ρ precedes.

In the dual and plural -οα is contracted into ᾱ.

Obs. The masc. of the vocative sing. does not suffer contraction.

EXAMPLES.

χρύσεος, *golden.*

SINGULAR.

Nom.	χρύσεος	χρυσέα	χρύσεον
	χρυσοῦς	χρυσῆ	χρυσοῦν
Gen.	χρυσέου	χρυσέας	χρυσέου
	χρυσοῦ	χρυσῆς	χρυσοῦ
Dat.	χρυσέῳ	χρυσέᾳ	χρυσέῳ
	χρυσῷ	χρυσῇ	χρυσῷ
Acc.	χρύσεον	χρυσέαν	χρύσεον
	χρυσοῦν	χρυσῆν	χρυσοῦν
Voc.	χρύσεε	χρυσέα	χρύσεον
		χρυσῆ	χρυσοῦν

4 *

DUAL.

N. A.	χρυσέω	χρυσέα	χρυσέω
	χρυσῶ	χρυσᾶ	χρυσῶ
G. D.	χρυσέοιν	χρυσέαιν	χρυσέοιν
	χρυσοῖν	χρυσαῖν	χρυσοῖν

PLURAL.

Nom.	χρύσεοι	χρύσεαι	χρύσεα
	χρυσοῖ	χρυσαῖ	χρυσᾶ
Gen.	χρυσέων	χρυσέων	χρυσέων
	χρυσῶν	χρυσῶν	χρυσῶν
Dat.	χρυσέοις	χρυσέαις	χρυσέοις
	χρυσοῖς	χρυσαῖς	χρυσοῖς
Acc.	χρυσέους	χρυσέας	χρύσεα
	χρυσοῦς	χρυσᾶς	χρυσᾶ
Voc.	χρύσεοι	χρύσεαι	χρύσεα
	χρυσοῖ	χρυσαῖ	χρυσᾶ.

ἁπλόος, *single.*

SINGULAR.

Nom.	ἁπλόος	ἁπλόη	ἁπλόον
	ἁπλοῦς	ἁπλῆ	ἁπλοῦν
	&c.	&c.	&c.

ἀργύρεος, *silver.*

SINGULAR.

Nom.	ἀργύρεος	ἀργυρέα	ἀργύρεον
	ἀργυροῦς	ἀργυρᾶ	ἀργυροῦν
	&c.	&c.	&c.

Ádjectives 'are called *parisyllabic* or *imparisyllabic* according as the feminine has the same number of syllables as the masculine, or has an additional syllable.

ACCENTUATION.

The accent in the fem. and neut. of the nominative usually remains, so far as the laws of accentuation will permit, on the same syllable as in the masculine; as σοφός, σοφή, σοφόν, — φίλιος, φιλία, φίλιον, — γλυκύς, γλυκεῖα, γλυκύ.

But adj. in -αιμων and -ημων, and comparatives in -ων, throw back the accent in the neuter; as εὐδαίμων, n. εὔδαιμον.

Adjectives in -εος and -οος, when contracted, become perispomenon, whatever be the accent of the open form. Thus χρύσεος, χρυσοῦς, χρυσέα, χρυσῆ, χρύσεον, χρυσοῦν.

The accent of the nominative being ascertained, the rules for the accentuation of oblique cases in the different declensions of substantives, become applicable to the cases of adjectives inflected like them.

Except that —

1. When a parox. fem. arises from a proparox. or properisp. masculine, the original accent returns in the nom. plural, where the conventional quantity of the final -αι permits it. So φίλιος, φιλία, but φίλιαι.

2. The fem. of the gen. pl. is in parisyllabic

words accentuated like the masc.; as φιλίων masc. and feminine.

Accent of the Singular Nominative Masculine of words in -ος.

We may observe generally that

1. Adjectives in -ος have a tendency to be oxytone.

2. If an adj. in -ος is identical in form with a substantive (not being merely an adj. used substantively), the adj. will be almost invariably oxytone, and the subst. will have the accent on the penult; as στενός, στένος, αἰθός, αἰθος.

As in the second decl. of substantives —

a. Compounds in which the latter element is verbal and exerts a transitive sense are oxytone, if the penult be long, and paroxytone, if the penult be short; as ἱπποφορβός, ἱπποτρόφος. But if the meaning become passive, the word is then proparoxytone. So μητροκτόνος, *slaying a mother,* but μητρόκτονος, *slain by a mother.* *Obs.* Compounds having a passive sense are generally regular.

b. But rule *a.* does not hold good for compounds in which the first component is πᾶν, πολύ, a preposition or any other particle. In such words the accent is almost invariably regular. The word ἱερόσυλος also is regular, contrary to rule *a.*

c. In certain Epic compounds, which are virtually merely separate words in juxtaposition,

such as δουρικλυτός = δουρὶ κλυτός, the accent is simply that of the latter component.

Subject (when no exemption is particularly indicated) to these three rules, and to the general principle that compounds are mostly regular, there are also the following irregularities depending on termination —

Adjectives in -αος, -γος, -ηος, -κος, -λος, -πος, -ρος, -σος, -τος, -υος, -χος, -ψος are oxytone.

Except that —

Ἴλαος and πρᾶος are regular.

Μαργος and ὀλιγος are paroxytone; and compounds of ἔργον (as in the second decl. of subst.), if they have a physical reference, are mostly oxytone, if a moral or intellectual one, proparoxytone, these last naturally becoming, when they take a contracted or quasi-contracted termination, properispomenon.

Πηλικος and its correlatives are paroxytone.

All in -ἱλος and -ὑλος (but αἴσυλος), αἰολος and the assumed form μεγαλος (for the inflexions of μέγας) are paroxytone; ἀλλος, δηλος, κοιλος, κολος, λαλος, ὁλος, οὑλος, φαυλος, ἀσυφηλος, ἀτασθαλος, βεβηλος, δαιδαλος, δειελος, εἰχελος and its compounds, θεσκελος, ἐκηλος, ἐρυγμηλος, ἐωλος, ἱξαλος, κιβδηλος and its compounds, πεταλος are all regular.

Comparatives in -ρος and words of comparative form, such as ἑκατερος (but δεξιτερός and ἀριστερός), ἀκρος, βαρβαρος, γαυρος, γλισχρος, ἐλευθερος, ἐνερος, ἡμερος, θουρος, καρχαρος, λαβρος, λαληθρος, λοιδορος, μαυρος, μερμερος, μωρος in Attic writers (otherwise μωρός), παυρος, πελωρος, πεπειρος, στειρος, ταλαιπωρος,

φίλτερος, γεραίτερος, γέρων are all regular.
The words μοχθηρός and πονηρός, in the
sense of *wicked*, are oxytone, but in the sense
of *miserable, unfortunate*, are paroxytone.

Βίαιος, ἴσος (with the other forms ἴσος and
εἴσος), μέσος, μέσος, are regular: τόσος and
its correlatives are paroxytone.

Ἀνώτος, superlatives, words of superlative
form and numerals in -τος are regular.

Ἔγγυος and κεργυος are regular.

Ἀγέραστος, ἱκνος, κυνηγος, μελιχρος, νηπιος,
πλήρης and other like secondary forms of
adjectives in -ος (mostly Doric, and diminu-
tive in sense) are regular. Compounds of
ἔχω ending in -οχος are, as in the second
decl. of substantives, properispomenon.

**Adjectives in -αιος, -οιος, -ωος and -φος are
perispomenon.**

Except that —

    All dissyllables in -αιος are oxytone; ἄλαιος,
    ἀραιός *thin* (but ἀραῖος *cursed*), Ἀχαιος, γε-
    ραιος, ὀηναιος, ἡβαιος, κραταιος, παλαιος are
    also oxytone, and βεβαιος, βιαιος, γυναιος, δει-
    λαιος, δικαιος, ἐμπαιος, ματαιος, νομαιος *custom-
    ary* (but νομαῖος *roving*), παλαιος and com-
    pounds of γῆ in -γαιος are regular. The dual
    δοιω, ὁλοιος, ποιος indef. (but ποῖος interrog.)
    are oxytone, and γελοιος, ὁμοιος are regular
    (though the Ionic form of the latter is
    ὁμοῖος). ζωος is oxytone.

Besides there are these irregularities —

    Uncompounded words in -βος are oxytone, ἀοι-
    δος and the compounds in -αοιδος or -φδος,
    ἐλωδος, λοφδος, νωδος, φειδος are all oxytone.
    Ἐτεός, ἀγνεός, ἐνέος: adj. in -αλεος and the

large class of verbals in -τεος are paroxytone.

Πεζός, χθιζός, ἀγαθός, αἰθός, βοηθός, ἐφθός, ξανθός, ξουθός, ὀρθός, τυτθός, βαλιός (or βαλίος), δεξιός, μονιός, πολιός, σκολιός, ἀντίος (and its comp. also parox.), μυρίος (but μύριοι when strictly a numeral), πλησίος, σποδίος.

Ἀγρειος, ἀνδρειος, ἀστειος, ἀχρειος, γυναικειος, Ἐρχειος (Att. Ἔρχειος), ἑταιρειος, ἠθειος, ἰαμβειος, λοχειος, μεγαλειος, μουσειος, νυμφειος, ὀθνειος, οἰκειος, παιδειος, παρθενειος, σπονδειος, χορειος are all properispomenon, and ἀφνειος, θαμειος, ταρφειος, φατειος are oxytone.

Adject. in -μος and in -νος with a long or common penult are oxytone — though ἐρῆμος (Attic ἔρημος), ἑτοῖμος (or ἕτοιμος), λίχνος, μόρφνος, τέραμνος, κάρβανος, ἀγχιστῖνος, ἐκεῖνος and the pl. προμνηστῖνοι.

Ὁμός, ἐμός, ἰταμός, μηδαμός, οὐδαμός.

Adj. in -ἀνος are oxytone (but δάπανος, κάγκανος, λίτανος), those in -ῖνος having reference to time are oxytone (though τήτινος), and so are ἀληθινος, ἀνθινος, ἐλαϊνος, κενος, ξυνος, πεδινος, πυκινος, ῥαδινος, στενος.

Λοξός, φοξός, θοός, ζοός, ὀλοός: ἀθροος, ἁπλοος, διπλοος and the other multiples in -πλοος are paroxytone.

Κοῦφος, but other dissyl. in -φος are oxytone.

(2.) Terminations -υς, -εια, -υ.*

ἡδύς, *sweet.*

SINGULAR.

Nom. ἡδύς	ἡδεῖα	ἡδύ
Gen. ἡδέος	ἡδείας	ἡδέος

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* *Obs.* 1. The Ionians said ἡδέα, ἡδέη, &c., for ἡδεῖα, &c.

Dat.   ἡδέϊ   ἡδείᾳ   ἡδέϊ
       ἡδεῖ   ἡδεῖ
Acc.   ἡδύν   ἡδεῖαν   ἡδύ

DUAL.

N. A. ἡδέε   ἡδεία   ἡδέε
G. D. ἡδέοιν   ἡδείαιν   ἡδέοιν

PLURAL.

N. V. ἡδέες   ἡδεῖαι   ἡδέα
       ἡδεῖς
Gen.   ἡδέων   ἡδειῶν   ἡδέων
Dat.   ἡδέσι   ἡδείαις   ἡδέσι
Acc.   ἡδέας   ἡδείας   ἡδέα.
       ἡδεῖς

ACCENT.

Ἥμισυς, θῆλυς, πρέσβυς are regular. All other adjectives of this form are oxytone in the masc. of the nom. singular.

Obs. 2. We find εὐρέα in the Epic Poets as well as εὐρύν.

Obs. 3. πρέσβυς in the sense of *venerable*, has a poetic feminine πρέσβειρα and πρέσβα. Otherwise it has no fem. form.

Obs. 4. In Epic and Doric poetry, some adjectives in -υς are occasionally used as of the common gender. Homer has θῆλυς ἐέρση, ἡδὺς ἀϋτμή.

Obs. 5. Ἥμισυς sometimes contracts the plural neut. ἡμίσεα into ἡμίση, even in Attic Greek. Gen. sing. ἡμίσους and ἡμίσεως are late Greek.

(3.) Adjectives in -ας, -αινα, -αν, and Participles in -ας, -ασα, -αν.

μέλας, *black.*

SINGULAR.

Nom. μέλᾱς	μέλαινα	μέλᾰν
Gen. μέλᾰνος	μελαίνης	μέλανος
Dat. μέλανι	μελαίνῃ	μέλανι
Acc. μέλανα	μέλαιναν	μέλαν
Voc. μέλαν	μέλαινα	μέλαν.

DUAL.

N.A.V. μέλανε	μελαίνα	μέλανε
G. D. μελάνοιν	μελαίναιν	μελάνοιν

PLURAL.

N. V. μέλανες	μέλαιναι	μέλανα
Gen. μελάνων	μελαινῶν	μελάνων
Dat. μέλασι	μελαίναις	μέλασι
Acc. μέλανας	μελαίνας	μέλανα.

Almost like μέλας is declined τέρην, τέρεινα, τέρεν *tender,* gen. τέρενος, τερείνης, τέρενος, &c.

τύψας, *having struck.*

SINGULAR.

N. V. τύψᾱς	τύψᾱσα	τύψᾰν
Gen. τύψαντος	τυψάσης	τύψαντος
Dat. τύψαντι	τυψάσῃ	τύψαντι
Acc. τύψαντα	τύψασαν	τύψαν

DUAL.

N.A.V. τύψαντε	τυψάσα	τύψαντε
G. D. τυψάντοιν	τυψάσαιν	τυψάντοιν

Dat.	ἡδέϊ	ἡδείᾳ	ἡδέϊ
	ἡδεῖ		ἡδεῖ
Acc.	ἡδύν	ἡδεῖαν	ἡδύ

DUAL.

| N. A. | ἡδέε | ἡδεία | ἡδέε |
| G. D. | ἡδέοιν | ἡδείαιν | ἡδέοιν |

PLURAL.

N. V.	ἡδέες	ἡδεῖαι	ἡδέα
	ἡδεῖς		
Gen.	ἡδέων	ἡδειῶν	ἡδέων
Dat.	ἡδέσι	ἡδείαις	ἡδέσι
Acc.	ἡδέας	ἡδείας	ἡδέα.
	ἡδεῖς		

ACCENT.

῞Ημισυς, θῆλυς, πρέσβυς are regular. All other adjectives of this form are oxytone in the masc. of the nom. singular.

Obs. 2. We find εὐρέα in the Epic Poets as well as εὐρύν.

Obs. 3. πρέσβυς in the sense of *venerable*, has a poetic feminine πρέσβειρα and πρέσβα. Otherwise it has no fem. form.

Obs. 4. In Epic and Doric poetry, some adjectives in -υς are occasionally used as of the common gender. Homer has θῆλυς ἐέρση, ἡδὺς ἀϋτμή.

Obs. 5. ῞Ημισυς sometimes contracts the plural neut. ἡμίσεα into ἡμίση, even in Attic Greek. Gen. sing. ἡμίσους and ἡμίσεως are late Greek.

(3.) Adjectives in -ας, -αινα, -αν, and Participles in -ας, -ασα, -αν.

μέλας, *black.*

SINGULAR.

Nom.	μέλᾱς	μέλαινα	μέλᾰν
Gen.	μέλᾰνος	μελαίνης	μέλανος
Dat.	μέλανι	μελαίνῃ	μέλανι
Acc.	μέλανα	μέλαιναν	μέλαν
Voc.	μέλαν	μέλαινα	μέλαν.

DUAL.

N.A.V.	μέλανε	μελαίνα	μέλανε
G. D.	μελάνοιν	μελαίναιν	μελάνοιν

PLURAL.

N. V.	μέλανες	μέλαιναι	μέλανα
Gen.	μελάνων	μελαινῶν	μελάνων
Dat.	μέλασι	μελαίναις	μέλασι
Acc.	μέλανας	μελαίνας	μέλανα.

Almost like μέλας is declined τέρην, τέρεινα, τέρεν *tender,* gen. τέρενος, τερείνης, τέρενος, &c.

τύψας, *having struck.*

SINGULAR.

N. V.	τύψᾱς	τύψᾱσα	τύψᾰν
Gen.	τύψαντος	τυψάσης	τύψαντος
Dat.	τύψαντι	τυψάσῃ	τύψαντι
Acc.	τύψαντα	τύψασαν	τύψαν

DUAL.

N.A.V.	τύψαντε	τυψάσα	τύψαντε
G. D.	τυψάντοιν	τυψάσαιν	τυψάντοιν

PLURAL.

N. V.	πάντες	πᾶσαι	πάντα
Gen.	πάντων	πασῶν	πάντων
Dat.	πᾶσι	πάσαις	πᾶσι
Acc.	πάντας	πάσας	πάντα

So πᾶς, πᾶσα, πᾶν,* and its compounds, which throw back the accent — ἅπας, σύμπας.

(4.) Adjectives in -εις, -εσσα, -εν; and Participles in -εις, -εσσα, -εν, -υς, -υσα, -ον and -ους, -ουσα, -ον.

χαρίεις, *graceful.*

SINGULAR.

Nom.	χαρίεις	χαρίεσσα	χαρίεν
Gen.	χαρίεντος	χαριέσσης	χαρίεντος
Dat.	χαρίεντι	χαριέσσῃ	χαρίεντι
Acc.	χαρίεντα	χαρίεσσαν	χαρίεν
Voc.	χαρίεν	χαρίεσσα	χαρίεν

DUAL.

N.A.V.	χαρίεντε	χαρίεσσα	χαρίεντε
G. D.	χαριέντοιν	χαριέσσαιν	χαριέντοιν

PLURAL.

N. V.	χαρίεντες	χαρίεσσαι	χαρίεντα
Gen.	χαριέντων	χαριεσσῶν	χαριέντων
Dat.	χαρίεσι	χαριέσσαις	χαρίεσι
Acc.	χαρίεντας	χαριέσσας	χαρίεντα.

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* This word conforms with *Rule* 1, page 41, in the singular number only. Thus, παντός, παντί, but πάντων, πᾶσι.

τυφθείς,* *having been struck.*

SINGULAR.

N. V.	τυφθείς	τυφθεῖσα	τυφθέν
Gen.	τυφθέντος	τυφθείσης	τυφθέντος
Dat.	τυφθέντι	τυφθείσῃ	τυφθέντι
Acc.	τυφθέντα	τυφθεῖσαν	τυφθέν
	&c.	&c.	&c.

Dat. pl. τυφθεῖσι, τυφθείσαις, τυφθεῖσι.

δεικνύς, *shewing.*

SINGULAR.

N. V.	δεικνύς	δεικνῦσα	δεικνῦν
Gen.	δεικνύντος	δεικνύσης	δεικνύντος
	&c.	&c.	&c.

διδούς, *giving.*

SINGULAR.

N. V.	διδούς	διδοῦσα	διδόν
Gen.	διδόντος	διδούσης	διδόντος
	&c.	&c.	&c.

Dat. pl. διδοῦσι, διδούσαις, διδοῦσι.**

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* The accent of the masc. of the nom. sing. of participles will be discussed under the Verb.

** *Obs.* Adjectives in -ήεις, -ήεσσα, -ῆεν, and -όεις, -όεσσα, -όεν, admit of contraction thus: —

τιμήεις, *honoured;* μελιτόεις, *honeyed.*

Nom.	τιμήεις	τιμήεσσα	τιμῆεν
	τιμῆς	τιμῆσσα	τιμῆν
Gen.	τιμήεντος	τιμηέσσης	τιμήεντος
	τιμῆντος	τιμήσσης	τιμῆντος.

(5.) Participles in -ως and -ον.

τετυφώς, *having struck.*[*]

SINGULAR.

N. V.	τετυφώς	τετυφυῖα	τετυφός
Gen.	τετυφότος	τετυφυίας	τετυφότος
Dat.	τετυφότι	τετυφυίᾳ	τετυφότι
Acc.	τετυφότα	τετυφυῖαν	τετυφός

DUAL.

N.A.V.	τετυφότε	τετυφυία	τετυφότε
G. D.	τετυφότοιν	τετυφυίαιν	τετυφότοιν

PLURAL.

N. V.	τετυφότες	τετυφυῖα	τετυφότα
Gen.	τετυφότων	τετυφυιῶν	τετυφότων
Dat.	τετυφόσι	τετυφυίαις	τετυφόσι
Acc.	τετυφότας	τετυφυίας	τετυφότα

Nom.	μελιτόεις	μελιτόεσσα	μελιτόεν (Epic also μελιτόεεν)
	μελιτοῦς	μελιτοῦσσα	μελιτοῦν
Gen.	μελιτόεντος	μελιτοέσσης	μελιτόεντος
	μελιτοῦντος	μελιτούσσης	μελιτοῦντος.

[*] Syncopated participles in -ως are thus declined: —

Nom.	ἑστηώς	ἑστηυῖα	ἑστηός
	ἑστώς	ἑστῶσα	ἑστώς
Gen.	ἑστηότος	ἑστηυίας	ἑστηότος
	ἑστῶτος	ἑστώσης	ἑστῶτος.

And so on.

The neut. of the nom. and acc. sing. is also sometimes shortened by Epic poets into ἑστός.

τύπτων, *striking.**

SINGULAR.

N. V.	τύπτων	τύπτουσα	τύπτον
Gen.	τύπτοντος	τυπτούσης	τύπτοντος
	&c.	&c.	&c.

Participles in -ων circumflexed are declined thus:

SINGULAR.

N. V.	ἀγγελῶν	ἀγγελοῦσα	ἀγγελοῦν
Gen.	ἀγγελοῦντος	ἀγγελούσης	ἀγγελοῦντος

And so on.

Anomalies.

μέγας, *great.*

SINGULAR.

Nom.	μέγᾰς	μεγάλη	μέγᾰ
Gen.	μεγάλου	μεγάλης	μεγάλου
Dat.	μεγάλῳ	μεγάλῃ	μεγάλῳ
Acc.	μέγαν	μεγάλην	μέγα
Voc.	μεγάλε	μεγάλη	μέγα.

Dual and Plural regularly as if from μεγάλος.

πολύς, *much, many.***

SINGULAR.

Nom.	πολύς	πολλή	πολύ
Gen.	πολλοῦ	πολλῆς	πολλοῦ

---

* For the declension of contracted participles in -ων, ee the paradigms of the contracted verbs.

** The Ionic form πολλός, -ή, -όν, is found in Herootus and the Epic poets.

| Dat. | πολλῷ | πολλῇ | πολλῷ |
| Acc. | πολύν | πολλήν | πολύ |

PLURAL.

N. V.	πολλοί	πολλαί	πολλά
Gen.	πολλῶν	πολλῶν	πολλῶν
Dat.	πολλοῖς	πολλαῖς	πολλοῖς
Acc.	πολλούς	πολλάς	πολλά.

Πολύς has also the following Epic forms.

SINGULAR.

	M.	**N.**
Nom.	πολύς, πουλύς	πολύ, πουλύ
Gen.	πολέος	πολέος
Acc.	πολύν, πουλύν*	πολύ, πουλύ.

PLURAL.

Nom. πολέες, πολεῖς
Gen. πολέων
Dat. πολέσι, πολέσσι and πολέεσσι
Acc. πολέας, πολεῖς.

The Attic tragedians have occasionally introduced Epic and Ionic forms, but only into the choral parts of tragedy

Πρᾶος, *tame,* has a second form πραΰς (Ion. πρηΰς), according to which the word may be declined throughout the sing. and pl. of all genders, and which gives the only feminine in all three numbers. In the Attic and Common dialects the declension is usually —

SINGULAR.

| Nom. | πρᾶος | πραεῖα | πρᾶον |
| Gen. | πράου | πραείας | πράου |

* Sometimes feminine.

| Dat. | πράῳ | πραείᾳ | πράῳ |
| Acc. | πρᾶον | πραεῖαν | πρᾶον |

DUAL.

| N. A. | πράω | πραεία | πράω |
| G. D. | πράοιν | πραείαιν | πράοιν |

PLURAL.

Nom.	πρᾶοι, πραεῖς	πραεῖαι	πραέα
Gen.	πραέων	πραειῶν	πραέων
Dat.	πράοις,	πραείαις	πράοις,
	πραέσι		πραέσι
Acc.	πράους, πραεῖς	πραείας	πραέα.

Somewhat similar is the Attic declension of πλέως, of which there is another form πλέος (Ion. πλεῖος), regularly inflected, πλέος, πλέα, πλέον.

SINGULAR.

Nom.	πλέως	πλέα	πλέων
Gen.	πλέω	πλέας	πλέω
Dat.	πλέῳ	πλέᾳ	πλέῳ
Acc.	πλέων	πλέαν	πλέων

DUAL.

| N. A. | πλέω | πλέα | πλέω |
| G. D. | πλέῳν | πλέαιν | πλέῳν |

PLURAL.

| Nom. | πλέῳ | πλέαι, some- | πλέα. |
| | | times πλέῳ | |

And so on, the masc. and neut. following the declension of νεώς and ἀνώγεων, except

5

that the neut. of the nom. and accus. plural
is πλέα.

Adjectives of Two Terminations.

1. Adjectives in -ης, neut. -ες, gen. -εος,
contr. -ους; as,

    ἀληθής -ές, Gen. ἀληθέος, *true.*

2. One adjective in -ην, neut. -εν, Gen. -ενος;

    ἄρσην, ἄρσεν, Gen. ἄρσενος, *male.*

3. Adjectives in -ἴς, neut. -ἴ, Gen. -ιος, -ιτος,
-ιδος; as,

ἴδρις, -ι,   Gen. ἴδριος, Attic ἴδρεως, *expert.*
εὔχαρις, -ι,   Gen. εὐχάριτος, *graceful.**
ἄπολις, -ι,   Gen. ἀπόλιδος, Dat. ἀπόλιδι, Acc.
ἀπόλιδα, *having no city*; also gen. ἀπόλεως, Ion.
and Dor. ἀπόλιος, Dat. ἀπόλει, Ion. and Dor.
ἀπόλιι, ἀπόλῑ, Acc. ἄπολιν, and so on through-
out.

4. Compound adjectives in -ὔς, neut. -ὔ; as,

    ἄδακρυς, ἄδακρυ, *tearless.*

These compounds of δάκρυ occur only in the
nom. and acc. singular. But compounds of
πῆχυς follow throughout the masc. and neut.
of ἡδύς, except that the neut. of the nom. and
acc. pl. suffers contraction; as,

    δίπηχυς, δίπηχυ, Gen. διπήχεος, *measuring two
cubits.* Pl. N. διπήχ-εες -εις, διπήχ-εα -η.

---

* *Obs.* Compound adjectives of this termination ge-
nerally follow the declension of their primitives, except
that some compounds of πόλις have a double form.

5. Adjectives in -ων, neut. -ον, Gen. -ονος; as, σώφρων, -ον, Gen. σώφρονος, *prudent.*

6. Compound adjectives in -ος are generally of *two* terminations, but not always; as,
ἔνδοξος, -ον, *renowned.*

But those in -ος from verbs already compounded, have commonly *three* terminations; as,
ἐπιδεικτικός, -ή, -όν.*

Most adjectives in -ιος and -ειος, derived from substantives, are of *two* terminations, but not always; as,
ἀΐδιος, -ον, *eternal,* also of three terminations.

So are adjectives in -ιμος, but some not always; as,
δόκιμος, -ον, *approved.*

Obs. All comparatives and superlatives in -ος have, regularly, three terminations. But even of these the masc. form is found, though very rarely indeed, used as feminine.

7. Attic adjectives in -ως;** as,
ἴλεως, neut. ἴλεων, *propitious.*

---

* *Obs.* In Epic poetry, very many compound adjectives in -ος were declined with three endings; as, ἀθάνατος, -η, -ον. Poets not Epic occasionally decline these adj. in the same way, but rarely. On the other hand, in Attic Greek, some adj. which have three terminations in other dialects, have only or preferably two.

** Declined like νεώς and ἀνώγεων. In the m. and f. of the acc. sing. the ν is sometimes dropped in compounds; as acc. ἀξιόχρεω, ἀγήρω. See *Obs.* 1. under νεώς.

5*

Compound adjectives in -ως, Gen. -ωτος; as, βούκερως, neut. -ων, Gen. βουκέρωτος or βούκερω, *having horns like an ox.*

8. Compounds in -ους, neut. -ουν;* as, εὔνους, neut. εὔνουν, *benevolent.*

These are mostly compounds of νόος and πλόος, following the inflections of νόος and ὀστέον, but not contracting the neut. of the nom. and acc. pl. Thus εὔ-νοος -νους, εὔ-νοον -νουν, &c. Pl. nom. εὔ-νοοι -νοι, εὔνοα.

EXAMPLES.

ἀληθής, *true.*

SINGULAR.

	M.	F.	N.
Nom.	ἀληθής	ἀληθής	ἀληθές
Gen.	ἀληθέος	ἀληθέος	ἀληθέος
	ἀληθοῦς	ἀληθοῦς	ἀληθοῦς
Dat.	ἀληθέϊ	ἀληθέϊ	ἀληθέϊ
	ἀληθεῖ	ἀληθεῖ	ἀληθεῖ
Acc.	ἀληθέα	ἀληθέα	ἀληθές
	ἀληθῆ **	ἀληθῆ	

---

* Compounds of πούς have the neuter in -ουν, and double forms in the other cases; as, πολύπους, -ουν, *many-footed*, Gen. πολύποδος and πολύπου.

** When a vowel precedes, the termination -έα generally becomes ᾶ; as ἀκλεέα, contr. ἀκλεᾶ, both here and in the neut. of the plural.

5. Adjectives in -ων, neut. -ον, Gen. -ονος; as, σώφρων, -ον, Gen. σώφρονος, *prudent.*

6. Compound adjectives in -ος are generally of *two* terminations, but not always; as,

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So are adjectives in -ιμος, but some not always; as,

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Obs. All comparatives and superlatives in -ος have, regularly, three terminations. But even of these the masc. form is found, though very rarely indeed, used as feminine.

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8. Compounds in -ους, neut. -ουν;* as,
εὔνους, neut. εὔνουν, *benevolent.*

These are mostly compounds of νόος and
πλόος, following the inflections of νόος and
ὀστέον, but not contracting the neut. of the
nom. and acc. pl. Thus εὔ-νοος -νους, εὔ-νοον
-νουν, &c. Pl. nom. εὔ-νοοι -νοι, εὔνοα.

EXAMPLES.

ἀληθής, *true.*

SINGULAR.

	M.	F.	N.
Nom.	ἀληθής	ἀληθής	ἀληθές
Gen.	ἀληθέος	ἀληθέος	ἀληθέος
	ἀληθοῦς	ἀληθοῦς	ἀληθοῦς
Dat.	ἀληθέϊ	ἀληθέϊ	ἀληθέϊ
	ἀληθεῖ	ἀληθεῖ	ἀληθεῖ
Acc.	ἀληθέα	ἀληθέα	ἀληθές
	ἀληθῆ **	ἀληθῆ	

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* Compounds of πούς have the neuter in -ουν, and
double forms in the other cases; as, πολύπους, -ουν,
many-footed, Gen. πολύποδος and πολύπου.

** When a vowel precedes, the termination -έα ge-
nerally becomes ᾱ; as ἀκλεέα, contr. ἀκλεᾶ, both here
and in the neut. of the plural.

DUAL.

N. A. ἀληθέε   ἀληθέε   ἀληθέε
      ἀληθῆ   ἀληθῆ   ἀληθῆ

G. D. ἀληθέοιν   ἀληθέοιν   ἀληθέοιν
      ἀληθοῖν   ἀληθοῖν   ἀληθοῖν

PLURAL.

Nom. ἀληθέες   ἀληθέες   ἀληθέα
      ἀληθεῖς   ἀληθεῖς   ἀληθῆ

Gen. ἀληθέων   ἀληθέων   ἀληθέων
      ἀληθῶν   ἀληθῶν   ἀληθῶν

Dat. ἀληθέσι   ἀληθέσι   ἀληθέσι

Acc. ἀληθέας   ἀληθέας   ἀληθέα
      ἀληθεῖς   ἀληθεῖς   ἀληθῆ.

ACCENT.

The contr. forms in the gen. pl. of αὐτάρκης, τριήρης and the compounds of ἦθος are parox., not perispomenon.

Accentuation of the Nominative Singular.

The masc. of the nom. sing. of adjectives in -ης is oxytone.

Except that —

Words in -αντης, -ηθης (if comp. of ἦθος), -ηκης, -ηρης, -κητης, -μεγεθης, -μηδης, -ωδης, -ωης, -ωκης, -ωλης are all regular, and so are αὐθαδης, αὐθεντης, αὐταρκης, ἐπιληθης, ποδαρκης, φιλαληθης.

Comparatives in -ων are thus declined.

μείζων, *greater.*

SINGULAR.

M.	F.	N.
Nom. μείζων	μείζων	μεῖζον
Gen. μείζονος	μείζονος	μείζονος
Dat. μείζονι	μείζονι	μείζονι
Acc. μείζονα	μείζονα	μεῖζον
μείζω	μείζω	

DUAL.

N. A. μείζονε	μείζονε	μείζονε
G. D. μειζόνοιν	μειζόνοιν	μειζόνοιν

PLURAL.

N. V. μείζονες	μείζονες	μείζονα
μείζους	μείζους	μείζω
Gen. μειζόνων	μειζόνων	μειζόνων
Dat. μείζοσι	μείζοσι	μείζοσι
Acc. μείζονας	μείζονας	μείζονα
μείζους	μείζους	μείζω.

Words which are not comparatives, such as σώφρων, are declined in the same way, but without suffering contraction. Ἔνδοξος, ἔνδοξος, ἔνδοξον and others in -ος follow, for the masc. and fem., the masc. terminations of σοφός, and for the neuter, the neut. termin. of σοφός, throughout.

Σῶς, *safe,* has the following forms —

SINGULAR.

Nom. σῶς	σῶς	σῶν
Acc. σῶν	σῶν	σῶν

PLURAL.

Nom. σῶς   σῶα, rarely σᾶ
Acc. σῶς   σῶς   σῶα, rarely σᾶ.

In the nom. pl. σῶοι was also used for σῶς as masc., and σώους in the acc., from σῶος. This nom. σῶος occurs once in Xenophon. But, as a rule, the best writers use only sing. nom. and acc. masc. σῶς, σῶν, neut. σῶν, and pl. nom. and acc. m. σῶς, n. σῶα, with the nom. m. σῶοι.

Adjectives of One Termination.

A great part of the adjectives with one termination are used with substantives of the masc. and fem. only, at least in the nominative and accusative, though they are occasionally found in other oblique cases joined with neuter substantives by the poets. They are all inflected like substantives of the first and third declensions.

Many also are of one gender only, or preferably; and many have distinct forms for the masc. and feminine; as, γεννάδας m., εὐγενέτης m., πατρίς f., εὐώψ m. and f., εὐῶπις f.

COMPARISON OF ADJECTIVES.

I. (1.) Adjectives in -ος and -υς form the comparative and superlative by the change of ς into -τερος and -τατος; as,

δεινός, *terrible,* δεινότερος, δεινότατος.

γλυκύς, *sweet,* γλυκύτερος, γλυκύτατος.

If the syllable before ος be short, ο is changed into ω; as, σοφός, *wise,* σοφώτερος, σοφώτατος.

Except

στενός, στενότερος.   κενός, κενότερος.*

In the case of a naturally short vowel before a mute and liquid, the terminations are -ότερος, -ότατος; as, πικρός, πικρότερος, πικρότατος; though the poets occasionally have - ώτερος, - ώτατος, *metri gratia.*

The Epic poets sometimes take the liberty of using the ω for ο, when a long vowel precedes.

Adjectives in -οος, -ους, make -οέστερος, -οέστατος;** as,

εὔνοος, -ους. εὐνοέστερος, -ούστερος.

(2.) Adjectives in -ας and -ης annex the terminations -τερος and -τατος to the neuter; as,

μέλας, *black,* μελάν- τερος &c.

σαφής, *clear,* σαφέσ- τερος &c.

(3.) Adjectives in -εις make -έστερος, -έστατος; as,

χαρίεις, *graceful,* χαρι-έστερος.

τιμήεις, *honourable,* τιμη-έστερος.

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* *Obs.* But στενώτερος, κενώτερος are also found.

** Sometimes however they are formed (particularly by Ionic writers) in - ώτερος, - ώτατος. So ἁπλ-όος, -ους, comp. ἁπλ-οέστερος -ούστερος, or ἁπλοώτερος, sup. ἁπλ-οέστατος -ούστατος, or ἁπλοώτατος.

(4.) Adjectives in -ων annex -έστερος, -έστατος, to the neuter; as,

σώφρων, *temperate,* σωφρον-έστερος.

(5.) Adjectives in -ξ change -ος of the gen. into -ίστερος, -ίστατος; as,

βλάξ, *lazy,* βλαχ-ίστερος.
ἅρπαξ, *rapacious,* ἁρπαγ-ίστερος.

But ἀφῆλιξ, *past the prime of life,* ἀφηλικέστερος.

(6.) The superlative of μάκαρ, *blessed,* is μακάρτατος.*

II. (1.) Some adjectives in -υς and -ρος (the latter dropping the ρ), and a few with other terminations, make the comparative and superlative in -ίων and -ιστος. The ι in the termination -ίων is long in Attic, and short in all other dialects; as,

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* *Obs.* 1. In all the dialects, the terminations -έστερος, -έστατος, were often used for -ότερος, -ότατος, or -ώτερος, -ώτατος; as, σπουδαῖ-ος, *zealous,* σπουδαι-έστερος: so, αἰδοῖος, ἄπονος, ἄμορφος, &c.

On the other hand, the vulgar Doric had ὑγιώτερος for ὑγιέστερος, from ὑγιής, *healthy.*

Obs. 2. The Attics often used -ίστερος, -ίστατος, in words in -ος and -ης; as λάλος, *talkative,* λαλίστερος; κλέπτης, *thievish,* κλεπτίστερος.

Obs. 3. In all the dialects, especially in the Attic, the terminations -αίτερος, -αίτατος, were used; as, γεραίτερος, παλαίτερος, from γεραιός, *old,* παλαιός, *ancient;* φιλαίτατος, from φίλος, *dear;* μεσαίτατος, from μέσος, *middle,* &c.

γλυκύς, γλυκίων, γλύκιστος.

αἰσχρός, αἰσχίων, αἴσχιστος.

Many of them have also forms in -τερος, -τατος.

(2.) Certain comp. and superl. adjectives seem to be derived from substantives, verbs, prepositions and adverbs of cognate meaning.

(3.) A few adjectives form no comp. or superl. The comparative meaning must then be expressed by μᾶλλον *more,* and the superl. by μάλιστα *most.*

(4.) Comparatives and superlatives are occasionally themselves compared. So

ἔσχατος	ἐσχατώτερος	ἐσχατώτατος.
πρῶτος		πρώτιστος.
πρότερος	προτεραίτερος	
μείζων	μειζότερος	
ἐλάχιστος	ἐλαχιστότερος	ἐλαχιστότατος.

Irregular Forms of Comparison.

In this table, the larger type indicates the most usual prose forms of the Attic and Common dialects.*

POS.	COMP.	SUPERL.
Ἀγαθός	ἀμείνων	ἄριστος (from subst. Ἄρης)
κρατύς	βελτίων	βέλτιστος

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* Some of the forms in smaller type occur in good Attic prose, but not commonly, e. g. λῷων, λῷστος, φέριστος, μικρότερος, μικρότατος.

'Αγαθός **κρατύς**	κρείσσων	κράτιστος
	βέλτερος	βέλτατος
	λωίτερος (from verb λῶ)	
	λωίων, λώων	λῷστος
	φέρτερος (from verb φέρω)	φέρτατος, φέριστος
	ἀγαθώτερος	ἀγαθώτατος — these are late Greek.
ἀλγεινός	ἀλγίων (from subst. ἄλγος)	ἄλγιστος
	ἀλγεινότερος	ἀλγεινότατος
——	ἀνώτερος (from adv. ἄνω)	ἀνώτατος
αὐτός	αὐτότερος	αὐτότατος — these are comic.
——	ἀφάρτερος (from adv. ἄφαρ)	
——	βασιλεύτερος (from subst. βασιλεύς)	βασιλεύτατος
βραδύς	βραδύτερος, βαρδύ- τερος	βραδύτατος
	βραδίων	βράδιστος
	βράσσων	βάρδιστος
——	——	ἑταιρότατος (from subst. ἑταῖρος)
ἠρεμαῖος	ἠρεμαίτερος, ἠρεμέ- στερος (from adv. ἠρέμα)	
κακός	κακίων, κακώτερος	κάκιστος

κακός	χείρων (from obs. χέρης, or from subst. χείρ)	χείριστος
	χερείων, χερειότερος, χειρότερος	
———	κύντερος (from subst. κύων)	κύντατος
μακρός	μακρότερος	μακρότατος
	μάσσων	μήκιστος (from subst. μῆκος)
μέγας	μείζων	μέγιστος
μικρός ἐλαχύς	ἐλάσσων	ἐλάχιστος
	ἥσσων (from adv. ἧκα, with a change of breathing)	ἥκιστος
	μικρότερος	μικρότατος
ὀλίγος	μείων	ὀλίγιστος
	ἥσσων	ἥκιστος — compare μικρός
	ὀλίζων	μεῖστος
———	ὁπλότερος (from subst. ὅπλα)	ὁπλότατος
παχύς	παχύτερος	παχύτατος
	παχίων, πάσσων	πάχιστος
πέπων	πεπαίτερος	πεπαίτατος
πίων, πῖος	πιότερος	πιότατος
πολύς	πλείων, πλέων	πλεῖστος
———	πρότερος (from prep. πρό)	πρῶτος
———	προσώτερος (from adv. πρόσω)	προσώτατος

	προύργιαίτερος (from προὔργου)	προὐργιαίτατος
{ ῥᾴδιος { ῥηΐδιος	ῥᾴων ῥηΐτερος, ῥηΐων	ῥᾷστος ῥηΐτατος, ῥήϊστος — these are Epic and Ionic.
ταχύς	{ θάσσων { ταχύτερος, ταχίων	τάχιστος ταχύτατος
	ὑπέρτερος (from prep. ὑπέρ)	ὑπέρτατος, by syncope ὕπατος.
φίλος	{ φίλτερος { φιλαίτερος { φιλίων { φιλώτερος	φίλτατος φιλαίτατος φίλιστος φιλώτατος
χρύσεος	χρυσότερος (from subst. χρυσός).	

There are many others more or less irregular

It should be observed that these different forms of comparison are not in every case strictly synonymous, but some of them express different shades of meaning.

Πλείων is thus declined —

<div align="center">SINGULAR.</div>

N. πλείων, πλέων   πλείων, πλέων   πλεῖον, πλέον, πλεῦν
<div align="right">Dor. and Ion.</div>

G. πλείονος, πλέονος,   as masc.   as masc.
πλεῦνος Dor. and
Ion.

D. πλείονι, πλέονι   as masc.   as masc.

A. πλείονα, πλείω, πλέ- as masc.   as neut. of nom.
ονα, πλέω Ion., πλεῦ-
να Ion. and Dor.

PLURAL.

N. πλείονες, πλείους, as masc.   πλείονα, πλείω,
πλέονες, πλεῦνες Ion.   πλέονα, πλεῦνα Ion.
and Dor., πλέες Ep.   and Dor.

G. πλειόνων, πλεόνων, as masc.   as masc.
πλεύνων Dor. and
Ion.

D. πλείοσι, πλεόνεσσι as masc.   as masc.
Ep.

A. πλείονας, πλείους, as masc.   as neut. of nom.
πλέονας, πλεῦνας
Dor. and Ion., πλέ-
ας Ep.

The larger print indicates the most usual forms in the prose of the Attic and Common dialects, though πλεῖον* in the neut. sing. was not altogether excluded from them, and the forms with ε are not unfrequent in the masc. and fem. as well as those with ευ. Herodotus has an Ionic nom. pl. neut. πλέα, and the Attics said πλεῖν for πλέον in such combinations as πλεῖν ἢ μύριοι, πλεῖν ἢ ἐνιαυτός.

Additional Rules for the Accentuation of the Nominative.

The following rules, subject to the general principle that compounds are mostly regular,

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* But as an adverb it is never πλεῖον.

include the terminations of adjectives not already particularised which are irregular in accent.

Words in -ας (gen. -αδος), and in -ις (gen. -ιδος or -ιτος) are oxytone.

Except θοῦρις, νεᾶνις, νῆϊς (and comp.), and feminines of 1. term. in -ἐτις, -ᾶτις, -ῖτις, -ῶπις, -ῶτις.

Words in -υς (gen. -υος) are oxyt., except νέκυς.

Compounds in -ωψ are oxyt.: but other words in -ψ, or in -ξ take an accent on the penult, acute or circumflex according to the quantity of the penult and conventional quantity of the ultima.

Other irregularities — ἀπτήν, ἐκών, πᾶς.

NUMERALS.

Cardinal Numbers (answering to the question, "How many?").

εἷς, *one*.

Nom.	εἷς	μία*	ἕν
Gen.	ἑνός	μιᾶς	ἑνός
Dat.	ἑνί	μιᾷ	ἑνί
Acc.	ἕνα	μίαν	ἕν

Observe the irregular accent of μιᾶς, μιᾷ.

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* The *feminine* ἴα, ἰῆς, ἰῇ, ἴαν, with dat. m. ἰῷ are found in Epic writers.

Compounds of εἷς.

The pronouns οὐδείς and μηδείς.

Nom.	οὐδείς *	οὐδεμία	οὐδέν
Gen.	οὐδενός	οὐδεμιᾶς	οὐδενός
Dat.	οὐδενί	οὐδεμιᾷ	οὐδενί
Acc.	οὐδένα	οὐδεμίαν	οὐδέν.

So, μηδείς, μηδεμία, μηδέν.

The pl. forms οὐδένες &c., μηδένες &c. are rare.

δύο, *two*, of all genders.

N. A. δύο **, or δύω (Epic).

G. D. δυοῖν, or Att. δυεῖν in G.

Another rare form of the dative is δυσί. Observe the irregular accent of δυοῖν.

τρεῖς, *three.*		τέσσαρες ***, or τέτταρες, *four.*	
PLURAL.		**PLURAL.**	
M. F.	**N.**	**M. F.**	**N.**
Nom. τρεῖς	τρία	Nom. τέσσαρες	τέσσαρα
Gen. τριῶν	τριῶν	Gen. τεσσάρων	τεσσάρων
Dat. τρισί	τρισί	Dat. τέσσαρσι	τέσσαρσι
			(τέτρασι in the Poets)
Acc. τρεῖς	τρία.	Acc. τέσσαρας	τέσσαρα.

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* Some authors, from Aristotle downwards, write οὐθείς, μηθείς, from οὔτε, μήτε, which, however, is not genuine Attic.

** δύο is the Attic mode of writing. It is used sometimes undeclined. There is an Ion. gen. δυῶν and dat. δυοῖσι. Epic poets use δύο and δύω indifferently, and often δοιώ and δοιοί.

*** For τέσσαρες the Ionians said τέσσερες, Dor. τέτ-τορες, Æol. πίσυρες.

Obs. Cardinals from πέντε, *five,* to εἴχοσι, *twenty,* with the forms for the other even 'tens', and ἑχατόν, *a hundred,* are almost all un-declined.*

α΄, εἷς, *one.*

β΄, δύο, *two.*

γ΄, τρεῖς, *three.*

δ΄, τέσσαρες, *four.*

ε΄, πέντε, *five.*

ϛ΄, ἕξ, *six.*

ζ΄, ἑπτά, *seven.*

η΄, ὀκτώ, *eight.*

θ΄, ἐννέα, *nine.*

ι΄, δέκα, *ten.*

ια΄, ἕνδεχα, *eleven.*

ιβ΄, δώδεχα, *twelve.*

ιγ΄, τρισχαίδεχα, and δεχατρεῖς, *thirteen.*

ιδ΄, τεσσαρεσχαίδεχα, and δεχατέσσαρες, *four-teen.*

ιε΄, πεντεχαίδεχα, and δεχάπεντε, *fifteen.*

ιϛ΄, ἑχχαίδεχα, *sixteen.*

ιζ΄, ἑπταχαίδεχα, *seventeen.*

ιη΄, ὀχτωχαίδεχα, *eighteen.*

ιθ΄, ἐννεαχαίδεχα, *nineteen.*

χ΄, εἴχοσι, *twenty.*

χα΄, εἷς χαὶ εἴχοσι**, *twenty-one.*

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* *Obs.* The Greeks denoted the numbers *one, two, three,* &c., by the letters and combinations of the letters, α΄, β΄, γ΄, &c., with a mark like an accent above. When this is placed below, the cypher denotes so many thousands instead of units; as γ΄ 3, ͵γ 3000.

** In the composition of two numbers, either the

‚χ, δισμύριοι, *twenty thousand.*

‚λ, τρισμύριοι, *thirty thousand.* &c. &c.

The cyphers ϛʹ 6, Ϟʹ 90 and ϡʹ 900 are *vau, koppa* and *sampi,* originally letters of the Greek alphabet, but afterwards generally disused except as numeral marks.

Ordinal Numbers (answering to the question, "Which in order?").

Ordinal numbers are all declined like adjectives of *three* terminations in -ος, -η, -ον, or -ος, -α, -ον.

πρῶτος, *first.*
δεύτερος, *second.*
τρίτος, *third.**
τέταρτος, *fourth.*
πέμπτος, *fifth.*
ἕκτος, *sixth.*
ἕβδομος, *seventh.*
ὄγδοος, *eighth.*
ἔνατος, *ninth.*
δέκατος, *tenth.*
ἐνδέκατος, *eleventh.*
δωδέκατος, *twelfth.*

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* *Obs.* 1. τρίτον ἡμιτάλαντον means 2½ *talents,* i. e. the first a talent, the second a talent, the third a half-talent. So, τέταρτον. πέμπτον, ἕβδομον, &c. ἡμιτάλαντον, 3½, 4½, 6½ *talents.*

Obs. 2. On the other hand, τρία, πέντε, &c. ἡμιτάλαντα signify 3, 5, &c. *half-talents.*

τ΄, τριᾱκόσιοι, *three hundred.*

υ΄, τετρᾰκόσιοι, *four hundred.*

φ΄, πεντᾰκόσιοι, *five hundred.*

χ΄, ἑξᾰκόσιοι, *six hundred.*

ψ΄, ἑπτᾰκόσιοι, *seven hundred.*

ω΄, ὀκτᾰκόσιοι, *eight hundred.*

ℼ΄, ἐνᾰκόσιοι, *nine hundred.*

͵α, χίλιοι, *a thousand.*

͵β, δισχίλιοι, *two thousand.*

͵γ, τρισχίλιοι, *three thousand.*

͵δ, τετρακισχίλιοι, *four thousand.*

͵ι, μύριοι, *ten thousand.**

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* *Obs.* 1. Instead of 'eighteen' or 'nineteen', the Greeks frequently said 'twenty wanting two' or 'one'; *e. g.*, νῆες δυεῖν or μιᾶς δέουσαι εἴκοσι, *twenty ships wanting two* or *one,* i. e. 18 or 19 ships; and so for 28, 29, 38, &c. Another form was δυεῖν δεουσῶν or μιᾶς δεούσης εἴκοσι, *twenty, two* or *one falling short.*

Obs. 2. The cardinal numbers compounded with σύν signify:

1. 'together', σύνδυο, *two together.*

2. 'at a time' or the distribution of a whole number into equal aliquot parts, σύντρεις, *three at a time.*

Dialects.

5, πέμπε Æol.	12, δυώδεκα, δυοκαίδεκα Ion. and Poet.
20, ἐείκοσι Ep., εἴκατι Dor.	30, τριήκοντα Ion.
40, τεσσερήκοντα Ion., τετρώκοντα Dor.	80, ὀγδώκοντα Ion.
90, ἐννήκοντα Ep.	900, εἰνακόσιοι Ion.

The termination -κόσιοι of the 'hundreds' becomes -κάτιοι in the Dor. dialect. Homer has ἐννεάχιλοι and δεκάχιλοι for ἐννεακισχίλιοι and μύριοι.

6*

τόν; and that of the ordinals, those which end in -οστος are oxytone.

Other Numeral Words.

1. Numerals in -αῖος express the time at which any thing happens; as,

τριταῖος ἀπέθανε, *he died on the third day.*
πεμπταῖοι ἱκόμεσθα, *we came on the fifth day.*

2. Numeral adverbs are,

ἅπαξ, *once.*
δίς, *twice.*
τρίς, *thrice.*
τετράκις, *four times.*
πεντάκις, *five times,* &c.

Observe the accent of the termination -άκις.

3. Multiple adjectives are,

ἁπλόος, *single.*   τριπλόος, *treble.*
διπλόος, *double.*   &c.

4. Proportional adjectives are,

διπλάσιος, *twice as much.*
τριπλάσιος, *thrice as much* &c.

There are also the collective numeral substantives in -άς, gen. -άδος, fem.; μονάς or ἑνάς, *unit,* δυάς, *pair,* τριάς, *triplet,* τετράς, *quaternion,* πεντάς, ἑξάς &c., *collection of five, six* &c.

τρισχαιδέχατος and ⎫
τρίτος καὶ δέχατος, ⎭ *thirteenth.*

τεσσαραχαιδέχατος and ⎫
τέταρτος καὶ δέχατος, ⎭ *fourteenth.*

εἰχοστός, *twentieth.*

εἰχοστὸς πρῶτος, or ⎫
πρῶτος καὶ εἰχοστός, ⎭ *twenty-first.*

τριαχοστός, *thirtieth.*

τεσσαραχοστός, *fortieth.*

πεντηχοστός, *fiftieth.*

ἑξηχοστός, *sixtieth.*

ἑβδομηχοστός, *seventieth.*

ὀγδοηχοστός, *eightieth.*

ἐνενηχοστός, *ninetieth.*

ἑχατοστός, *hundredth.*

διαχοσιοστός, *two-hundredth.*

τριαχοσιοστός, *three-hundredth.*

τεσσαραχοσιοστός, *four-hundredth.*

χιλιοστός, *thousandth.*

δισχιλιοστός, *two-thousandth.*

πεντακισχιλιοστός, *five-thousandth.*

μυριοστός, *ten-thousandth.**

ACCENT.

It will be observed that the only irregular cardinals are εἷς, τρεῖς, ἑπτά, ὀχτώ, ἐννέα, ἑχα-

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* *Dialects.*

Πρῶτος has a Dor. form πρᾶτος. For τρίτος, ἕβδομος, ὄγδοος, the Epic poets have often τρίτατος, ἑβδόματος, ὀγδόατος, and εἴνατος for ἴνατος. τέτρατος is poetic for τέταρτος.

-ἡν; and that of the ordinals, those which end in -οστος are oxytone.

Other Numeral Words.

1. Numerals in -αιος express the time at which any thing happens; as,

τριταῖος ἀπέθανε, *he died on the third day.*
πεμπταῖοι ἱκόμεσθα, *we came on the fifth day.*

2. Numeral adverbs are,

ἅπαξ, *once.*
δίς, *twice.*
τρίς, *thrice.*
τετράκις, *four times.*
πεντάκις, *five times,* &c.

Observe the accent of the termination -άκις.

3. Multiple adjectives are,

ἁπλόος, *single.*   τριπλόος, *treble.*
διπλόος, *double.*   &c.

4. Proportional adjectives are,

διπλάσιος, *twice as much.*
τριπλάσιος, *thrice as much* &c.

There are also the collective numeral substantives in -άς, gen. -άδος, fem.; μονάς or ἑνάς, *unit,* δυάς, *pair,* τριάς, *triplet,* τετράς, *quaternion,* πεντάς, ἑξάς &c., *collection of five, six* &c.

————————

PRONOUNS.

ἐγώ, *I.*   σύ, *thou.*

SINGULAR.

Nom.	ἐγώ	σύ
Gen.	ἐμοῦ, μοῦ	σοῦ
Dat.	ἐμοί, μοί	σοί
Acc.	ἐμέ, μέ	σέ.

DUAL.

N. A.	νῶϊ, νώ	σφῶϊ, σφώ
G. D.	νῶϊν, νῷν	σφῶϊν, σφῷν.

PLURAL.

Nom.	ἡμεῖς	ὑμεῖς
Gen.	ἡμῶν	ὑμῶν
Dat.	ἡμῖν	ὑμῖν
Acc.	ἡμᾶς	ὑμᾶς.

Μοῦ, μοί, μέ are the forms used, when no emphasis or distinction is to be marked. They are enclitic, as likewise are σοῦ, σοί, σέ, when unemphatic, except that in Ep. and Ion. Greek σοί does not become enclitic. The full forms νῶϊ, σφῶϊ are Epic and Ionic, and so are νῶϊν, σφῶϊν.

In poetry, ἡμῖν, ἡμᾶς, ὑμῖν, ὑμᾶς often have the final syllable shortened, and are then written ἥμιν or ἡμίν, ἥμας or ἡμάς, ὕμιν or ὑμίν, ὕμας or ὑμάς.

The pronoun of the third pers. οὗ is in Attic writers almost always reflexive, like the Latin

sui. But in Epic and Ionic Greek it is some-
times reflexive, and as often simply demon-
strative. The pl. forms σφεῖς, σφῶν, σφᾶς always
retain their accent: the other cases of the
three numbers are, in the demonstrative sense,
enclitic.

οὗ, *of him* or *her*, *of himself* or *herself.*

SINGULAR.

Gen. οὗ   Dat. οἷ   Acc. ἕ.

DUAL.

N. A. σφωέ   G. D. σφωΐν.

PLURAL.

Nom. σφεῖς, *Neut.* σφέα   Dat. σφίσι
Gen. σφῶν   Acc. σφᾶς, *Neut.* σφέα.*

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* Dialectic Varieties of ἐγώ, σύ, οὗ.

SINGULAR.

N. ἔγων, Ep. Æol.   τό, Dor.
   ἐγώνη, Dor.   τύνη, Ep.

G. ἐμέο ⎫   σέο, σεῦ, Ion. Epic   ἕο, εὗ, Dor.
   ἐμεῦ ⎬ Ion. Epic   σεῖο, τεοῖο, Ep.   εἷο, ἕθεν, Ep.
   μεῦ ⎭   σέθεν, poet.   ἑοῦς,ἑοῦ,Æol.Dor.
   ἐμεύνη, Lacon.   τέο, τεῦ, τεῦς, τε-
   ἐμεῖο ⎫   οῦς, Dor.
   ἐμέθεν ⎭ Epic

D. ἐμίν, Dor.   τίν, Dor.   ἑοῖ, Ep.
               τεΐν, Ep. Dor.   σφί, σφίν, Ion. p.
               τοί, Ion. Epic

A.   τέ, τίν, Dor.   σφέ, poet.

DUAL.

N. A.   σφώ, Ep.

αὐτός, -ή, -ό, *self.*

SINGULAR.

N. αὐτός   -ή   -ό   D. -ῷ   -ῇ   -ῷ

G.   -οῦ   -ῆς   -οῦ   A. -όν*   -ήν   -ό.

DUAL.

N. A. αὐτώ   -ά   -ώ   G. D. -οῖν   -αῖν   -οῖν.

PLURAL.

N. αὐτοί   -αί   -ά   D. -οῖς   -αῖς   -οῖς

G.   -ῶν   -ῶν   -ῶν   A. -ούς   -άς   -ά.

The oblique cases of αὐτός also signify *that* (*man, woman, thing*), i. e. *him, her, it,* like *is* in Latin. In this sense the word never stands first in a sentence. It is only in late Greek (for instance the Greek Testament) that the nom. obtains this meaning.

PLURAL.

N. ἡμέες, Ion.	ὑμέες, Ion.	
ἀμές, Dor.	ὑμές, Dor.	
ἄμμες, Æol.	ὕμμες, Æol.	
G. ἡμέων, Ion.	ὑμέων, Ion. Epic	σφέων, Ep. Ion.
ἀμμέων, Æol.	ὑμμέων, Æol.	σφείων, Ep.
ἡμείων, Ep.	ὑμείων, Ep.	
D. ἄμμι, Æol. Ep.	ὕμμι, Æol. Ep.	σφί, σφίν, poet.
A. ἡμέας, Ion.	ὑμέας, Ion.	σφέας, Ion. Ep.
ἄμμε, Æol. Ep.	ὕμμε, Æol.	σφέ, poet.
		ψέ, Dor.

* The poets (not the Attic poets) and Herodotus use μιν in the accusative for αὐτόν, -ήν, -ό in the meaning of *him, her, it.* Another form is νιν, used by Dor. and tragic writers. Both also stand sometimes for αὐτούς, -άς, -ά.

So, ἄλλος, *other,* ἐκεῖνος, *that, he*; and ὁ αὐτός, *the same,* of which the Attic Neuter is more frequently ταὐτόν than ταὐτό, for τὸ αὐτό.

ἐμαυτοῦ, *of myself.*   σεαυτοῦ, *of thyself.*

G.	ἐμαυτοῦ	-ῆς	σεαυτοῦ	-ῆς
D.	ἐμαυτῷ	-ῇ	σεαυτῷ	-ῇ
A.	ἐμαυτόν	-ήν	σεαυτόν	-ήν.

ἑαυτοῦ, *of himself.*

G. ἑαυτοῦ -ῆς -οῦ   D. ἑαυτῷ -ῇ -ῷ   A. ἑαυτόν -ήν -ό

Pl. G. ἑαυτῶν -ῶν -ῶν   D. ἑαυτοῖς -αῖς -οῖς

A. ἑαυτούς -άς -ά.*

For σεαυτοῦ -ῆς -οῦ, ἑαυτοῦ -ῆς -οῦ, they said also σαυτοῦ -ῆς -οῦ, αὑτοῦ -ῆς -οῦ. For the plural number of ἑαυτοῦ, are also used σφῶν αὐτῶν. σφίσιν αὐτοῖς or αὐταῖς, σφᾶς αὐτούς or αὐτάς.

In the plural the first two are declined only as two words;

G. ἡμῶν αὐτῶν	ἡμῶν αὐτῶν
D. ἡμῖν αὐτοῖς	ἡμῖν αὐταῖς
A. ἡμᾶς αὐτούς	ἡμᾶς αὐτάς.

So ὑμῶν αὐτῶν.

Possessive pronouns are declined as adj-tives of three terminations;

ἐμός, -ή, -όν, *mine.*

σός, -ή, -όν, *thine.*

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* These pronouns never occur in Homer as one but always separated, as, ἔμ᾽ αὐτόν, -ήν, ἒ αὐτ αὐτῷ.

ἑός or ὅς, ἑά, ἑή or ἥ, ἑόν or ὅν, *his, hers.**
νωΐτερος, -α, -ον, *belonging to us (two).*
σφωΐτερος, -α, -ον, *belonging to you (two).*
ἡμέτερος, -α, -ον, *our.*
ὑμέτερος, -α, -ον, *your.*
σφός, -ή, -όν, *his, her, their.*
σφέτερος, -τέρα, -τερον, *their,* sometimes used
    also of other persons than the third.****

Pronouns Demonstrative.

ὅδε, *this.*

SINGULAR.

N. ὅδε   ἥδε   τόδε   D. τῷδε   τῇδε   τῷδε
G. τοῦδε τῆσδε τοῦδε   A. τόνδε   τήνδε   τόδε.

DUAL.

N. A. τώδε   τάδε   τώδε
G. D. τοῖνδε   ταῖνδε   τοῖνδε.

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* ῾Εός is Dor., Ep. and Ionic, ὅς is Dor., Ep. and
Attic (occasionally, in poetry). Attic prose writers use
ἑαυτοῦ instead. It occurs also as a reflexive of the first
and second persons, *my, thy.*

** For ἡμέτερος is found Dor. and Epic ἁμός, and
for ἐμός in Attic tragedy an occasional form ἁμός. The
Dor. and Ep. dialects have τεός for σός. ἑός, σφός,
σφέτερος are reflexive. νωΐτερος, σφωΐτερος are Epic
exclusively; and σφός is Dor. and Epic, as is also ὑμός
for ὑμέτερος.

PLURAL.

N. οἵδε   αἵδε   τάδε   D. τοῖσδε* τοῖσδε τοῖσδε
G. τῶνδε τῶνδε τῶνδε   A. τούσδε τάσδε τάδε.

οὗτος, this.

SINGULAR.

Nom.	οὗτος**	αὕτη	τοῦτο
Gen.	τούτου	ταύτης	τούτου
Dat.	τούτῳ	ταύτῃ	τούτῳ
Acc.	τοῦτον	ταύτην	τοῦτο

DUAL.

N. A.	τούτω	ταύτα	τούτω
G. D.	τούτων	ταύταιν	τούτων.

PLURAL.

Nom.	οὗτοι	αὗται	ταῦτα

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* Homer annexes the termination of the case to the δε, as τοῖσδεσι and τοῖσδεσσι.

** *Obs.* 1. To all the demonstrative pronouns the Attics add ι (or change ε into ι), which has the accent, and is long. as, ὁδί, οὑτοσί, ταυτί, τουτί, τουτουί. It has the anomalous effect of shortening a final long vowel; as, ταυτῃ, ταυτί. If the following word begins with a vowel, the paragogic ν is sometimes appended; as, ἐκεινοσίν ἔφη. This ι deictic (as it is called) i. e. demonstrative, is suffixed to certain adverbs also: as νυνί for νῦν.

Obs. 2. In the old (Epic) language ὁ, ἡ, τό was used as a pronoun.

Obs. 3. The Ion. dialect inserts ε before the terminations of οὗτος and τόσος, when they are long; as, ταύτεῳ, ταύτεας, τόσεης, τόσεων.

Gen. τούτων   τούτων   τούτων
Dat. τούτοις   ταύταις   τούτοις
Acc. τούτους   ταύτας   ταῦτα.

Indefinite Pronouns.

ὁ δεῖνα (always with the article), *such a one, so and so.*

SINGULAR.	PLURAL.
Nom. ὁ, ἡ, τὸ δεῖνα	οἱ δεῖνες
Gen. τοῦ, τῆς, τοῦ δεῖνος	τῶν δείνων
Dat. τῷ, τῇ, τῷ δεῖνι	
Acc. τόν, τήν, τὸ δεῖνα	τοὺς δεῖνας.

It is sometimes indeclinable.

τίς, *any one, some one.*

SINGULAR.		DUAL.	PLURAL.	
M. F.	N.	M. F. N.	M. F.	N.
N. τίς *	τί	N. A. τινέ	N. τινές	τινά
G. τινός	τινός	G. D. τινοῖν	G. τινῶν	τινῶν
D. τινί	τινί		D. τισί	τισί
A. τινά	τί		A. τινάς	τινά.

The indefinite τίς is enclitic throughout. Οὔτις, μήτις, *none,* follow the declension of τίς. Οὐδείς and μηδείς, *none,* being compounds of εἷς, have for convenience' sake been already spoken of

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* *Obs.* τινός, τινί, Attic τοῦ, τῷ, Ionic and Epic τέο, Ion. Ep. Dor. τεῦ, and Ion. Ep. τέῳ. *Plur. Gen.* Ep. and Ion. τέων, *Dat.* τέοισι. In the interrogative the same forms occur, the only difference being that the indef. words are enclitic, while the interrog. always retain their accent.

under the head of 'Numerals', though they properly belong to this place. A frequent Ionism is οὐδαμός for οὐδείς (from οὐδὲ and the old 'ἀμός, *one*).

The Pronoun Interrogative, τίς, who?

is declined like the indefinite τις, except that the accent is on the first syllable in all the cases.

ἄμφω, *both* (of all genders).

DUAL.
N. A. ἄμφω

G. D. ἀμφοῖν (with irreg. acc.).

It is sometimes undeclined. A much more common prose form is ἀμφότεροι, of which a sing. ἀμφότερος, *uterque,* also occurs, with a dual ἀμφοτέρω.

The *Relative pronoun* ὅς, and its compound ὅστις, are deolined as follows:—

SINGULAR.			DUAL.			PLURAL.		
N. ὅς	ἥ	ὅ	N. A. ὤ	ἄ	ὤ	N. οἵ	αἵ	ἅ
G. οὗ	ἧς	οὗ	G. D. οἷν	αἷν	οἷν	G. ὧν	ὧν	ὧν
D. ᾧ	ᾗ	ᾧ				D. οἷς	αἷς	οἷς
A. ὅν	ἥν	ὅ				A. οὕς	ἅς	ἅ.

The demonstr. ὅς, ἥ, ὅ, *that, he, she, it,* declined as the relative, was used in the nom. sing. and plur. chiefly.

ὅστις, *whosoever.*

SINGULAR.

Nom.	ὅστις*	ἥτις	ὅτι
Gen.	οὗτινος	ἧστινος	οὗτινος
Dat.	ᾧτινι	ᾗτινι	ᾧτινι
Acc.	ὅντινα	ἥντινα	ὅτι.

and so on throughout the plural, just like the
two separate words ὅς and τίς. It is regarded
as two separate words in accentuation also,
and follows the accent of ὅς throughout (this
will be explained under the rules for Enclitics).
The sing. neut. ὅτι is often written with a *dia-
stole* (a mark of separation like a comma), ὅ,τι,
or else ὅ-τι or ὅ τι, by a clumsy contrivance
to distinguish it from the conjunction ὅτι, which
is altogether unnecessary.

The Reciprocal Pronoun.

DUAL.			PLURAL.		
G. D. ἀλλήλοιν**	-αιν	-οιν	G. ἀλλήλων	-ων	-ων

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* *Obs.* 1. Homer has frequently ὅτις, ὅττι, ὅτευ, ὅτεῳ,
ὅτινα, &c. The Attics used ὅτου, ὅτῳ, also ἅττα and
ὅτων, and in poetry ὅτοισι.

Obs. 2. For τινά the Attics used in certain combina-
tions ἅττα, as, ἀλλ᾽ ἅττα, ἕτερ᾽ ἅττα. This ἅττα (ob-
serve the distinction between ἅττα for ἅτινα and ἅττα
for τινά), though indefinite, was not enclitic. Its Ion.
form is ἄσσα.

Obs. 3. The addition of οὖν to the compound indefinite
pronouns and their adverbs is equivalent to the English
particle *soever*; as, ὅστισοῦν, *whosoever*, ὅπωσοῦν, *how-
soever.*

** It is derived from ἄλλος. The genitive or dative
is in Homer and some other Poets ἀλλήλοιιν.

A. ἀλλήλω   -α   -ω   D. ἀλλήλοις -αις -οις
                                    A. ἀλλήλους -ας -α.

τοιοῦτος, τοσοῦτος, τηλικοῦτος are declined as follows: —

SINGULAR.

N. τοσοῦτος τοσαύτη τοσοῦτο and τοσοῦτον
G. τοσούτου τοσαύτης τοσούτου,
and so on, following the inflexions and accentuation of οὗτος.

THE VERB.

VOICES.

1. The Verb has *Three Voices*, Active, Passive, and Middle.

2. The Active Voice expresses that the subject *does* something *to* some person or thing (the object), or else that the subject simply *does* something, *is* or *becomes* in some state.

The former are *Active* verbs, as τύπτω, *I strike* (some person or something). The latter are *Neuter* verbs, as τρέχω, *I run* (a simple act), εἰμί, *I am* (in some state), ἀκμάζω, *I am* in a *flourishing* state, γηράσκω, *I am becoming old.*

Thus the Active Voice includes verbs Active and Neuter.

3. The Passive expresses that the subject *suffers* or *is done* something *to*, as τύπτομαι, *I am struck.*

4. The Middle expresses that the subject *does* something *to itself*, and has therefore a meaning intermediate between active and passive. Hence its name. In this case the subject is also the *direct object*. From this primary meaning is derived another of *doing* something *for oneself* (the *more remote* object), and a third of *doing* something *for oneself through* the agency of *another*. In other words, the Middle Voice expresses that the subject *does* something *to itself, for itself,* or *gets* something *done for itself*; as, τύπτομαι, *I strike myself.* — οἱ ἄνθρωποι νόμους ἔθεντο, *men made laws for themselves.* — οἰκοδομεῖσθαι οἰκίαν, *to build oneself a house* i. e. *employ men to build it.*

There are, besides Active, Neuter, Passive and Middle verbs, *Deponent* verbs, either *Deponent Passive,* or *Deponent Middle,* which have the *form* of Passive or Middle verbs respectively, but *lay aside the signification* proper to the Passive or Middle voice. Such are ἐργάζομαι, *I accomplish,* ἥδομαι, *I am glad.*

Deponents are very commonly of the Mid. form in some tenses, and of the Pass. in others. Thus, Pres. ἐργάζομαι and Fut. ἐργάσομαι are Dep. M., but Perf. εἴργασμαι Dep. P. Some even have tenses of an Act. form.

Obs. It is usual to call those verbs Dep. M. which have, besides the Pres. and Fut., a 1. Aor. of Middle form, and those Dep. P. which have the 1. Aor. in a Passive form.

f the verb begin with a consonant, this con-
sonant with ε is prefixed to the verb: as,

γέγραφα, γεγράφαμι.

This is called the syllable of reduplication, and
is retained through all the moods.

2. In the Pluperfect also, this syllable of re-
duplication follows the augment; as,

ἐγεγράφειν.

3. If the first consonant be an aspirate, the
reduplication takes the lenis: as,

θύω, I sacrifice, τέθυκα.
χέω, I pour, κέχυκα.

4. Instead of the reduplication, verbs begin-
ning with ρ take the augment in the Perfect
through all the moods; as,

ῥίπτω, I throw, ἔρριφα.

5. Verbs beginning with one of the double
consonants, ζ, ξ, ψ, take the augment in the
Perfect through all the moods; as,

ζητέω, I seek, ἐζήτηκα.
ψάλλω, I play upon the harp, ἔψαλκα.
ξέω, I rub, ἔξεσμαι.

6. Most verbs beginning with two consonant[s]
receive the augment, not the reduplicatio[n]
through all the moods; as,

στέλλω, I send, ἔσταλκα.
σκάπτω, I dig, ἔσκαφα.
κτίζω, I found, ἔκτικα.

EXCEPTIONS

(1.) If the latter of the two consonants b[e]
of the liquids λ, ρ, ν, ? (except in the

binations γν always, βλ almost always, and sometimes γλ), the reduplication is used; as,

γράφω, *I write,* γέγραφα.

πράσσω, *I do,* πέπρᾱχα.

τέμνω (τμάω),* *I cut,* τέτμημαι.

(2.) κτάομαι, *I acquire,* κέκτημαι (Ion. ἔκτημαι).

πίπτω (πτόω), *I fall,* πέπτωκα.

7. In a few verbs beginning with λ or μ, ει is prefixed instead of the syllable of reduplication; as,

λαμβάνω (λήβω), *I take,* εἴληφα.

λέγω, *I lay,* εἴλοχα.

8. If the verb begin with a short vowel, the first syllable of the verb is often prefixed to the Perfect, especially in Attic; and often also the long vowel of the penultima is shortened; as,

ἀγείρω, *to assemble,* ἀγήγερκα.

ἀλείφω, *to anoint,* ἀλήλιφα.

The Temporal Augment.

1. If the verb begin with a vowel, this vowel is generally lengthened in the augmented tenses of the Indicative; as,

ἄγω, *I lead,* ἦγον,

and this lengthening is called the *temporal* augment.

2. The *Temporal Augment* changes

α into η as, ἀνδάνω, *I please,* ἦνδανον.

αι into ῃ as, αἰτέω, *I ask,* ᾔτουν.

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* The brackets are used to indicate old (mostly obsolete) or assumed forms.

αυ into ηυ as, αὐδάω, *I speak*, ηὔδων.*

ε . into η as, ἐγείρω, *I excite*, ἤγειρον.

ε into ει in the following verbs —

  ἐάω, *I permit*, εἴων.

  ἐθίζω, *I accustom*.

  (ἕλω), *I take*.

  ἑλίσσω, *I roll*.

  ἕλκω (ἑλκύω), *I draw*.

  ἕπομαι, *I follow*.

  ἕρπω, ἑρπύζω, *I creep*.

  ἑστιάω, *I entertain*.

  ἐργάζομαι, *I work*.

  ἔχω, *I have*.

  (ἕω), *I place* or *put on*.

  (ἔπω), *I say*.

ευ into ηυ only in the Attic (probably, only new Attic) and Common dialects; as, εὐ-τυχέω, *I am fortunate*, ηὐτύχουν. In other dialects ευ remains unchanged, and even in Attic Greek εὑρίσκω very rarely indeed changes ευ.

ο into ω as, ὀνομάζω, *I name*, ὠνόμαζον.

οι into ῳ as, οἰκέω, *I inhabit*, ᾤκουν.**

3. ει and οὐ, and the rest of the initial vowels, are unchanged; except sometimes in εἰκάζω.

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* Words in which αυ is followed by a vowel, do not generally suffer any change.

** *Obs.* But most words in which οι is followed by a vowel, remain unchanged, with some others.

4. A few verbs with ᾰ lengthen α; as,

(ἄω), *I blow*,

ἀηθέσσω, *I am unaccustomed.*

5. The long α also remains unchanged, in the old Attic, in ἀνᾱλόω, ἀνᾱλίσκω; as,

ἀνάλουν, ἀνάλωκα.

6. The vowels ι and υ, when short, are lengthened in the augmented tenses.*

The Augment in Compound Verbs.

1. Verbs compounded with a preposition receive the augment after the preposition, immediately before the simple verb; as,

προσβάλλω, *I cast to,* προσέβαλλον.

2. The prepositions throw away the final vowel before the *syllabic augment*; as,

ἀπ-έδωκα, *I paid.*

ἐπ-έθηκα, *I placed upon.*

ἀμφ-έβαλον, *I threw around.*

But

(1.) Περί, πρό, always retain the final vowel; as περιέθηκα, *I placed around,* not περέθηκα.

(2.) In πρό the o is usually contracted with ε; as,

προὔβη, or προέβη;

προὐθυμούμην, or προεθυμούμην.

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* *Obs.* As in some verbs beginning with a vowel the *syllabic* augment is retained, as ἔαξα from ἄγνυμι, *I break,* so it is sometimes prefixed to the temporal augment, as, ἑώρων, imperf. from ὁράω, *I see.*

3. Σύν and ἐν, if in compounds they change or lose their final consonant, resume it before the augment; as,

συγγράφω, *I write many sentences together,* συνέγραψα.

ἐμμένω, *I remain in,* ἐν-έμενον.

4. Verbs beginning with δυς and εὐ take the augment after δυς and εὐ, if followed by a vowel; as,

δυσ-αρεστέω, *I am displeased,* δυσ-ηρέστουν;

εὐεργετέω, *I benefit,* εὐ-ηργέτουν:

otherwise the augment is in the beginning; as,

δυστυχέω, *I am unfortunate,* ἐδυστύχουν.

5. The augment is at the beginning in many verbs compounded with prepositions, chiefly those which have the signification of simple verbs, or of which the simple form is not used; as:

ἀμφιέννυμι, *I put on a garment,* ἠμφίεσμαι.

ἐπίσταμαι, *I know,* ἠπιστάμην.

κάθημαι, *I sit,* ἐκαθήμην (also καθήμην).

καθέζομαι, *I sit,* ἐκαθεζόμην (also καθεζόμην).

EXCEPTIONS.

The following verbs, although their simple form is not used, have the augment in the middle:

ἐπιδημέω, ἐπεδήμουν.	προξενέω.
ἐπιθυμέω.	ἐγκωμιάζω.
ἐγχειρέω.	ὑποπτεύω.
προφητεύω.	ἐπιτηδεύω.
ἐνεδρεύω.	

6. Many verbs have the augment in the beginning or in the middle indifferently, and some a double augment; as,

καθεύδω, *I sleep,* either καθηῦδον, or ἐκάθευδον.
ἐνοχλέω, *I trouble,* ἠνώχλουν.
ἀνέχω, *I sustain,* ἠνειχόμην, 2. aor. ἠνεσχόμην.
ἀνορθόω, *I set upright,* ἠνώρθουν.
παροινέω, *I behave improperly through drunkenness,* ἐπαρῴνησα.*

Further Remarks on Augment.

The Epic poets sometimes dropped the second ρ after the syll. augm. as a metrical convenience, and this is found in late prose also.

The words Ἑλληνίζω and ἕζομαι take no augment; and the pluperfect, especially in long words, is very frequently without one, in the Attic dialect as well as others. χρή, *it is necessary,* has χρῆν commonly in the imperf., seldom ἐχρῆν.

The poets, except the Attic poets, omitted the augment, whether temporal or syllabic, at their pleasure: the Attic poets occasionally omitted it in the choral parts of the drama, but probably not in the dialogue (though this is a disputed point), except of course in the

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* *Obs.* To these add,
       δισιτάω, 1. aor. ἐδιήτησα.
       ἀμφισβητέω, ἠμφισβήτουν or ἠμφεσβήτουν.
       ἐκκλησιάζω, ἠκκλησίαζον, 1. aor. ἐξεκλησίασα.
And there are others.

ἐρέσσω, *I row*, ἐρέσω.
πλάσσω, *I mould*, πλάσω.
πάσσω, *I besprinkle*, πάσω.
ἱμάσσω, *I lash*, ἱμάσω.

So,

νίσσομαι, fut. νίσομαι;
λίσσομαι, fut. λίσομαι.

Obs. Futures in -άσω, -ίσω, -ύσω from pres. in -ζω, -σσ(or -ττ)ω, have the penult almost always short; but if from pres. in -ω pure, commonly (but with some exceptions) long.

(2.) The following verbs ending in -ζω make -ξω in the Future;

αἰάζω, *I cry* αἰαῖ, αἰάξω.
ἀλαλάζω, *I shout for battle*, ἀλαλάξομαι.
ἀλαπάζω, *I spoil*, ἀλαπάξω.
αὐδάζομαι, *I speak*, αὐδάξομαι.
βάζω, *I speak*, βάξω.
βρίζω, *I am drowsy*, βρίξω.
γρύζω, *I cry* γρῦ, γρύξω, γρύξομαι.
δαΐζω, *I divide*, δαΐξω.
ἐλελίζω, *I cry* ἐλελεῦ, ἐλελίξω.
ἐγγυαλίζω, *I pledge*, ἐγγυαλίξω.
ἐναρίζω, *I despoil*, ἐναρίξω.
ἰύζω, *I cry* ἰού, ἰύξω.
κοίζω, *I grunt*, κοίξω.
κράζω, *I cry*, (κράξω), κεκράξομαι.
μερμηρίζω, *I ponder*, μερμηρίξω.
μύζω, *I mutter*, μύξω.
οἰμώζω, *I cry* οἴμοι, οἰμώξομαι.

true characteristic is not ν, but χ of the cognate τεύχω, and the tenses are partly formed from this word.

Where a second aorist exists, in this tense will generally be found the purest form that the verb exhibits, from which the root may be obtained by removing the augment and tense-ending. The present itself is with some exceptions a strengthened* form from this root. Thus, 2. aor. ἔτυπον gives the root τυπ, which is the origin of the present τύπτω, strengthened by the insertion of τ.

For the most part, this strengthening will not affect the general formation of the tenses. But in many instances, it is absolutely necessary for that purpose to recover a simpler form of the verb. This will be either the root itself with ω appended, or the root strengthened by a change in the vowel or by the addition of ε, with the appended ω.

. 1. Many verbs whose characteristic in accordance with their root is a vowel, strengthen the present by the insertion of ν or νε before ω; and some of them change the vowel into a diphthong; as Rt. πι, assumed pres. πίω, existing present πίνω; R. βα, βάω, βαίνω; R. κυ, κύω, κυνέω.

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* A form is said to be *strengthened,* when it is made fuller either by the addition of fresh letters or syllables, or by the lengthening of vowels.

So likewise some which have a conson. as charact.; as R. ιχ, ἵχομαι, ἱκνέομαι.

2. Many verbs strengthen the root by the insertion of αν or αιν before the final ω, and many at the same time insert ν or its equivalent before the radical consonant; as R. αμαρτ, ἁμαρτέω, ἁμαρτάνω, R. λαβ, λήβω, λαμβάνω (where ν becomes μ before the labial β); R. θιγ, θιγω, θιγγάνω (where ν becomes γ before γ).

3. Others insert σ before the termination κω, or σκ or ισκ before ω; R. λαχ, λαχέω, λάσκω; R. γηρα, γηράω, γηράσκω; R. ευρ, εὑρέω, εὑρίσκω.

4. The root is strengthened in many verbs by prefixing a reduplication (the vowel of the redupl. being almost always ι); as R. βα, βάω, βιβάω; R. γεν, γένομαι, γίγνομαι quasi γιγένομαι. Many are further strengthened by the σκ or ισκ already referred to; as, R. γνο, γνόω, γιγνώσκω.

Such verbs have very seldom any tenses immediately flowing from the present beyond the imperfect; and for other tenses we are obliged to have recourse to the radical form either actually existing or (as in some of the examples just given) assumed.

No verbs in Greek are so regular, as to have all the tenses of all three voices.

Obs. In the table of changes of the characteristic above given, it will be observed that

the first group of characteristics comprises the mutes of the π sound; the second the mutes of the κ sound, with σσ and ττ; the third the mutes of the τ sound, with ζ; the fourth all vowels and diphthongs; the fifth the liquids.

The Imperfect.

The Imperfect is formed from the Present by changing the Active termination -ω into -ον, and the Passive or Middle -ομαι into -όμην, and prefixing the augment*; as,

τύπτω, *I strike,* τύπτομαι, *I am struck,* ἔτυπτον, ἐτυπτόμην.

ἄγω, *I lead,* ἦγον.

The Active Future

is formed by changing the characteristic according to the table; as,

λείπω, *I leave,* λείψω.

κρέκω, *I strike the lyre,* κρέξω.

πράσσω, or πράττω, *I do,* πράξω.

σώζω, *I save,* σώσω.

ἀρόω, *I plough,* ἀρόσω.

μένω, *I remain,* μενῶ.

EXCEPTIONS.

(1.) Some verbs in -σσω or -ττω make the Future in -σω instead of -ξω; as,

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* This is used as a convenient general expression for adding the augment in any form, though of course it really signifies the *prefixing* of the *syllabic* augment only.

ἐρέσσω, *I row*, ἐρέσω.

πλάσσω, *I mould*, πλάσω.

πάσσω, *I besprinkle*, πάσω.

ἱμάσσω, *I lash*, ἱμάσω.

So,

νίσσομαι, fut. νίσομαι;

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Obs. Futures in -άσω, -ίσω, -ύσω from pres. in -ζω, -σσ(or -ττ)ω, have the penult almost always short; but if from pres. in -ω pure, commonly (but with some exceptions) long.

(2.) The following verbs ending in -ζω make -ξω in the Future;

αἰάζω, *I cry* αἰαῖ, αἰάξω.

ἀλαλάζω, *I shout for battle*, ἀλαλάξομαι.

ἀλαπάζω, *I spoil*, ἀλαπάξω.

αὐδάζομαι, *I speak*, αὐδάξομαι.

βάζω, *I speak*, βάξω.

βρίζω, *I am drowsy*, βρίξω.

γρύζω, *I cry* γρῦ, γρύξω, γρύξομαι.

δαΐζω, *I divide*, δαΐξω.

ἐλελίζω, *I cry* ἐλελεῦ, ἐλελίξω.

ἐγγυαλίζω, *I pledge*, ἐγγυαλίξω.

ἐναρίζω, *I despoil*, ἐναρίξω.

ἰύζω, *I cry* ἰού, ἰύξω.

κοΐζω, *I grunt*, κοΐξω.

κράζω, *I cry*, (κράξω), κεκράξομαι.

μερμηρίζω, *I ponder*, μερμηρίξω.

μύζω, *I mutter*, μύξω.

οἰμώζω, *I cry* οἴμοι, οἰμώξομαι.

ὀλολύζω, *I cry aloud,* ὀλολύξω.
πελεμίζω, *I shake,* πελεμίξω.
ῥέζω, *I do,* ῥέξω.
ῥυστάζω, *I drag,* ῥυστάξω.
στάζω, *I drip,* στάξω.
στενάζω, *I groan,* στενάξω.
στίζω, *I puncture,* στίξω.
στυφελίζω, *I beat down,* στυφελίξω.
σφύζω, *I throb,* σφύξω.
φεύζω, *I cry* φεῦ, φεύξω

with a few others.

(3.) Some verbs in -ζω make both -ξω and -σω in the Future; as,

ἁρπάζω, *I snatch,* ἁρπάξω, Attic ἁρπάσω.

(4.) Three verbs in -ζω make the Future in -γξω; as,

πλάζω, *I make to wander,* πλάγξω.
κλάζω, *I scream,* κλάγξω.
σαλπίζω, *I sound a trumpet,* σαλπίγξω, also
σαλπίσω.

Obs. Verbs with a long penult whose characteristic letter is λ, μ, ν, or ρ, shorten the penultima either by changing αι into α; ει into ε, or by shortening the long vowel, or by rejecting the latter of two consonants; as,

αἴρω, *I lift up,* ἀρῶ.
κτείνω, *I kill,* κτενῶ.
κρίνω, *I judge,* κρινῶ.
στέλλω, *I send,* or *equip,* στελῶ.
τέμνω, *I cut,* τεμῶ.

and verbs in -ω pure for the most part lengthen the penultima (if short) by changing ᾰ and ε into η, and ο into ω, or by lengthening ι or υ; as,

> τιμάω, *I honour,* τιμήσω.
>
> φιλέω, *I love,* φιλήσω.
>
> χρυσόω, *I gild,* χρυσώσω.
>
> βαίνω (βάω), *I go,* βήσομαι.
>
> γιγνώσκω (γνόω), *I know,* γνώσομαι.

Exceptions.

(1.) Some verbs in -λω, -ρω, have -σω for -ῶ, in the Poets, and some also in the Ion. dial.; as,

> κέλλω, *I make for land,* κέλσω.
>
> κύρω, *I meet with,* κύρσω.

(2.) Five dissyllables in -έω form the Future in - εύσομαι:

> θέω, *I run,* θεύσομαι.
>
> νέω, *I swim,* νεύσομαι.
>
> πλέω, *I sail,* πλεύσομαι.
>
> πνέω, *I breathe,* πνεύσομαι.
>
> ῥέω, *I flow,* ῥεύσομαι.

(3.) Verbs in - εάω, - ιάω, and -ράω after a vowel, make the Future in - ᾱσω; as,

> ἐάω, *I permit,* ἐᾱσω.

The following verbs also make α long in the Future:

ἀκροάομαι,	- ᾱσομαι.	πάομαι,	- ᾱσομαι.
ποινάω,	- ᾱσω.	δράω,	- ᾱσω.

The following verbs have α short in the Future:

γελάω,	-ἄσομαι.	περάω, *I export,*	-ἄσω.
θλάω,	-ἄσω.	σπάω,	-ἄσω.
κλάω,	-ἄσω.	χαλάω,	-ἄσω.

(4.) Two verbs in -αιω (-αω) have the Future in - αύσω;

καίω, Attic κάω, fut. καύσω.

κλαίω, Attic κλάω, fut. κλαύσομαι.

Many verbs form the Future by changing -ω into -ήσω, as if from verbs in -έω; as,

βάλλω, sometimes βαλλήσω; ἐθέλω, ἐθελήσω; and many others.

These four verbs change the lenis of the present into the corresponding aspirate:

ἔχω, ἕξω.	τρέχω, θρέξομαι.
τρέφω, θρέψω.	τύφω, θύψω.

DIALECTS.

1. The Dorians circumflex the Future; as, κηρύξω, Doric καρυξῶ.*

2. In some Futures of more than two syllables, and ending in -ἄσω, -έσω, -όσω, the Ionians reject ς; and the Attics after the rejection of ς also contract the vowels into -ῶ; as,

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* This circumflexed form of the Future is specially called *Futurum Doricum*, and occurs in many words of a fut. middle form in other dialects, especially the Attic. So πλέω, πλεύσομαι or πλευσοῦμαι, κλαίω, κλαύσομαι or κλαυσοῦμαι, φεύγω, φεύξομαι or φευξοῦμαι.

(3.) If the Perfect Active end in -αγκα or -υγκα, the Passive Perfect will end in -ασμαι or -υσμαι; as,

> πέφαγκα, πέφασμαι, πέφανσαι, πέφανται, infin. πέφανθαι.
>
> (πεπάχυγκα), πεπάχυσμαι, πεπάχυνσαι, πεπάχυνται, infin. πεπάχυνθαι. —

(where it is to be observed that the ς is substituted for the ν sound only before the letter μ of the termination, the ν returning before -σαι, -ται &c.)

But not always; as,

> ἤσχυγκα, ἤσχυμμαι.*

(4.) Some verbs form the Perfect Passive both in -μαι and -σμαι; as,

> κλείω, κέκλειμαι, and κέκλεισμαι.
>
> θραύω, τέθραυμαι, and τέθραυσμαι.

RULES FOR THE PENULTIMA.

1. The vowel o in the penultima of the Active Perfect, when changed from ε of the Future, is again changed into ε in the Passive Perfect; as,

> ἔδομαι, ἐδήδοκα, ἐδήδεσμαι.
>
> κλέψω, κέκλοφα, κέκλεμμαι, also κέκλαμμαι.

EXCEPTIONS.

These verbs take α in the penultima:

> στρέφω, ἔστροφα, ἔστραμμαι.

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* (ἐλήλεγχα) makes ἐλήλεγμαι, ἐλήλεγξαι, ἐλήλεγκται.

short into ι and υ long, in the penultima of the Aorist; as,

φᾰνῶ, ἔφηνα.
νεμῶ, ἔνειμα.
κρῐνῶ, ἔκρῑνα.
ἀμῠνῶ, ἤμῡνα.

EXCEPTIONS

(1.) Futures in -ιᾰνῶ and -ρᾰνῶ lengthen the α; as,

πιᾰνῶ, ἐπίᾱνα.   περᾰνῶ, ἐπέρᾱνα.

(2.) These Aorists have ᾱ instead of η;

ἐκοίλᾱνα.   ἐκέρδᾱνα.   ἐλεύκᾱνα.
ἴσχνᾱνα.   ὤργᾱνα.   ἐπέπᾱνα.

The First Aorist Middle.

The First Aorist Middle is derived from the First Aorist Active by adding μην to it, as,

ἔτυψα, ἐτυψάμην.

The Active First Perfect

is formed by changing the termination of the future according to the table, and prefixing the reduplication or the augment; as,

τύψω, (τέτυφα).
ἀγγελῶ, ἤγγελκα.
μιανῶ, μεμίαγκα.

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RULES FOR THE PERFECT.

1. Dissyllabic Futures in -λῶ or -ρῶ change ε of the Future into α; as,

στελῶ, ἔσταλκα.
φθερῶ, ἔφθαρκα.

2. Dissyllabic Futures in -ῖνῶ, -ενῶ, -ονῶ, change -νω into -κα, and ε into α; as,

κρινῶ, κέκρικα.
τενῶ, τέτακα.
πλυνῶ, πέπλυκα.

But μενῶ, μεμένηκα.

3. In some verbs, ε in the penultima of the Future is changed into o in the Perfect; as,

κλέψω, κέκλοφα. τρέψω, τέτροφα, also τέτραφα.

στρέψω, ἔστροφα. πέμπω, πέπομφα.

4. Some verbs, which have the penultima long in the Future, have it short in the Perfect; as,

δήσω, δέδεκα. θύσω, τέθυκα.
λύσω, λέλυκα.

5. The following irreg. formations are also to be noted;

νεμῶ, νενέμηκα. βαλῶ, βέβληκα.
καμῶ, κέκμηκα. τεμῶ, τέτμηκα.

The last three are apparently syncopated.*

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* Some few others correspond to them in form; as, ἔσκληκα from σκέλλω. Ἀποκτείνω makes ἀπέκτακα (or perhaps sometimes ἀπέκταγκα), for which however the 2. Perf. ἀπέκτονα is more usual.

The Active First Pluperfect.

The Active Pluperfect is formed from the Perfect by changing -α into -ειν, and prefixing the augment; as,

(τέτυφα), (ἐτετύφειν). ὀμώμοκα, ὠμωμόκειν.

The Passive Perfect.

RULES FOR THE TERMINATION.

The Passive Perfect is formed from the Active Perfect, by changing the termination according to the table; as,

(τέτυφα), τέτυμμαι.
(τέταχα), τέταγμαι.
πεφίληκα, πεφίλημαι, from φιλέω.
πέπεικα, πέπεισμαι, from πείθω.*

EXCEPTIONS.

(1.) If the Act. Perf. end in -φα *impure,* -φα is changed into -μαι, not -μμαι; as,

(τέτερφα), (τέτερμαι).

(2.) The termination -κα of verbs in -ω pure is changed into -σμαι, when a short vowel, and sometimes when a diphthong, precedes -κα; as,

τετέλεκα, τετέλεσμαι. κεκέλευκα, κεκέλευσμαι.**

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* *Obs.* In the older language some verbs retain a τ sound in their Perf. Pass.; as, φράζω, πέφραδμαι; κορύσσω, κεκόρυθμαι.

** Except δέδεμαι, ἔσσυμαι, ἐλήλαμαι, κέχυμαι, πέπαυμαι, τέθυμαι, λέλουμαι, and some others.

(3.) If the Perfect Active end in -αγκα or -υγκα, the Passive Perfect will end in -ασμαι or -υσμαι; as,

πέφαγκα, πέφασμαι, πέφανσαι, πέφανται, **infin.** πέφανθαι.

(πεπάχυγκα), πεπάχυσμαι, πεπάχυνσαι, πεπάχυνται, infin. πεπάχυνθαι. —

(where it is to be observed that the ς is substituted for the ν sound only before the letter μ of the termination, the ν returning before -σαι, -ται &c.)

But not always; as,

ἤσχυγκα, ἤσχυμμαι.*

(4.) Some verbs form the Perfect Passive both in -μαι and -σμαι; as,

κλείω, κέκλειμαι, and κέκλεισμαι.
θραύω, τέθραυμαι, and τέθραυσμαι.

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1. The vowel o in the penultima of the Active Perfect, when changed from ε of the Future, is again changed into ε in the Passive Perfect; as,

ἔδομαι, ἐδήδοκα, ἐδήδεσμαι.
κλέψω, κέκλοφα, κέκλεμμαι, also κέκλαμμαι.

EXCEPTIONS.

These verbs take α in the penultima:

στρέφω, ἔστροφα, ἔστραμμαι.

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* (ἐλήλεγχα) makes ἐλήλεγμαι, ἐλήλεγξαι, ἐλήλεγκται.

τρέπω, τέτροφα, τέτραμμαι.

τρέφω, τέτροφα, τέθραμμαι, also τέθρεμμαι.

2. The diphthong ευ in some few verbs is changed into υ; as,

τέτευχα, τέτυγμαι.   (πέφευχα), πέφυγμαι.

3. The penultima is sometimes short in the Active Perfect, and long in the Passive; and sometimes long in the Active, and short in the Passive; as,

αἰνέω,	ἤνεκα,	ᾔνημαι.
δύω,	δέδῡκα,	δέδῠμαι.
(δόω),	δέδωκα,	δέδομαι.

The Pluperfect Passive.

The Passive Pluperfect is formed from the Passive Perfect by changing -μαι into -μην, and prefixing the augment; as,

τέτυμμαι, (ἐτετύμμην).

The Paulo-post Future.

The Paulo-post Future is derived from the second person singular of the Passive Perfect, by changing -αι into -ομαι; as,

λέλεξαι, λελέξομαι.

Obs. In *liquid* verbs and many others this tense does not exist.

The First Aorist Passive.

RULES FOR THE TERMINATION.

The First Aorist Passive is formed from the third person singular of the Perfect Passive, by changing the reduplication into the augment, -αι into -ην, and aspirating the smooth mutes immediately before -ην: as,

τέτυπται, ἐτύπθην.
βεβήλωται, ἐβηλώθην.

EXCEPTIONS.

Some verbs which end in -ω pure change -ται into -σθην: as,

μιμνήσκω (μνάω), μέμνηται, ἐμνήσθην.
παύω, πέπαυται, ἐπαύσθην, also
ἐπαύθην.

Obs. Ἐκρίθην, ἐκλίθην, ἀπεκτάθην, ἐκλύθην sometimes (principally in poetry) take the forms ἐκρίνθην, ἐκλίνθην, ἀπεκτάνθην, ἐκλύνθην.

RULES FOR THE PENULTIMA.

1. Some verbs in -ω pure, which have η in the penultima of the Passive Perfect, change it into ε in the Aorist: as,

εὕρηται, εὑρέθην. ἐζήνηται, ἐζηνέθην.
εἴρηται, ἐρρήθην and ἐρρέθην.

2. The three verbs, στρέφω, τρέπω, τρέφω, change α in the penultima of the Perfect into ε in the Aorist;

ἔστραπται, ἐστρέφθην. τέτραπται, ἐτρέφθην.*
τέθραπται, ἐθρέφθην.

The First Future Passive.

The First Future Passive is formed from the First Aorist, by changing -ην into -ήσομαι, and rejecting the augment; as,

ἐτύφθην, (τυφθήσομαι).

The Second Aorist Active.

The Second Aorist Active is formed from the Root by appending -ον, and prefixing the augment; as,

τυπ (root of τύπτω), ἔτυπον.

Obs. The Second Aorist (with the tenses thence derivable) is wanting in *pure* verbs, in verbs ending in -ζω and in -υνω, and in most of those which end in -αινω.**

THE PENULT.

A short penult is the distinctive feature of the Second Aorist, though a few verbs make the penult long in this tense; as, ἔλᾰβον, ἔφῠ-γον; but ὤλισθον.

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* The Dorians said ἐστράφθην, and the Ion. and Ep. dialects have ἐτράφθην.

** But some of these verbs borrow a 2. Aor., and some have a 2. Aor. of their own in poetry; as, φράζω, Ep. 2. Aor. πέφραδον.

The First Aorist Passive.

RULES FOR THE TERMINATION.

The First Aorist Passive is formed from the third person singular of the Perfect Passive, by changing the reduplication into the augment, -αι into -ην, and aspirating the smooth mutes immediately before -ην; as,

<p style="text-align:center">τέτυπται, ἐτύφθην.</p>
<p style="text-align:center">δεδήλωται, ἐδηλώθην.</p>

EXCEPTIONS.

Some rerbs which end in -ω pure change -ται into -σθην: as,

<p style="text-align:center">μιμνήσκω (μνάω), μέμνηται, ἐμνήσθην.</p>
<p style="text-align:center">παύω, πέπαυται, ἐπαύσθην, also ἐπαύθην.</p>

Obs. 'Εκρίθην, ἐκλίθην, ἀπεκτάθην, ἐπλύθην sometimes (principally in poetry) take the forms ἐκρίνθην, ἐκλίνθην, ἀπεκτάνθην, ἐπλύνθην.

RULES FOR THE PENULTIMA.

1. Some verbs in -ω pure, which have η in the penultima of the Passive Perfect, change it into ε in the Aorist; as,

<p style="text-align:center">εὕρηται, εὑρέθην. ἐπήνηται, ἐπῃνέθην.</p>
<p style="text-align:center">εἴρηται, ἐρρήθην and ἐρρέθην.</p>

2. The three verbs, στρέφω, τρέπω, τρέφω, change α in the penultima of the Perfect into ε in the Aorist;

ἔστραπται, ἐστρέφθην. τέτραπται, ἐτρέφθην.*
τέθραπται, ἐθρέφθην.

The First Future Passive.

The First Future Passive is formed from the First Aorist, by changing -ην into -ήσομαι, and rejecting the augment; as,

ἐτύφθην, (τυφθήσομαι).

The Second Aorist Active.

The Second Aorist Active is formed from the Root by appending - ον, and prefixing the augment; as,

τυπ (root of τύπτω), ἔτυπον.

Obs. The Second Aorist (with the tenses thence derivable) is wanting in *pure* verbs, in verbs ending in -ζω and in -υνω, and in most of those which end in - αινω.**

THE PENULT.

A short penult is the distinctive feature of the Second Aorist, though a few verbs make the penult long in this tense; as, ἔλαβον, ἔφυγον; but ὤλισθον.

---

* The Dorians said ἐστράφθην, and the Ion. and Ep. dialects have ἐτράφθην.

** But some of these verbs borrow a 2. Aor., and some have a 2. Aor. of their own in poetry; as, φράζω, Ep. 2. Aor. πέφραδον.

1. Many verbs which have ε in the Root (and ε or ει in the Present) have α in the Second Aorist; as,

δερ, δέρω, (ἔδαρον). φθερ, φθείρω, (ἔφθαρον*).

2. But some retain ε, especially polysyllables; as,

αγγελ, ἀγγέλλω, ἤγγελον; οφελ, ὀφείλω, ὤφελον.

τεμ, τέμνω, ἔτεμον, also ἔταμον.

Obs. These changes of the vowel serve in many verbs to distinguish the 2. Aor. from the Imperfect. **

The Second Aorist Passive.

The Second Aorist Passive is formed from the Second Aorist Active by changing -ον into -ην; as,

(ἔφανον), ἐφάνην.

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* κτείνω,	ἔκτανον.	σπείρω,	ἐσπάρην.
τρέφω,	ἔτραφον.	στέλλω,	ἐστάλην.
κείρω,	ἐκάρην (pass.).	στρέφω,	ἐστράφην.
κλέπτω,	ἐκλάπην.	τρέπω,	ἔτραπον.

with others.

** Where the Aor. 2. and Imperf. Act. would have the same form, the Aor. 2. Act. does not occur; as, ἐγράφην, 2. Aor. Pass. from γράφω, *I write*, but ἔγραφον is not 2. Aor. Act., but Imperf. only.

The Second Aorist Middle.

The Second Aorist Middle is derived from the Second Aorist Active, by changing -ον into -όμην; as,

ἔλαβον, ἐλαβόμην.

The Second Future Passive.

The Second Future Passive is formed from the Second Aorist Passive, by changing the termination -ην into -ήσομαι, and rejecting the augment; as,

ἐκρύβην, κρυβήσομαι.

The Second Perfect.

The Second Perfect is formed from the Active Second Aorist, by changing -ον into -α, and prefixing the reduplication or augment, the penultima being often lengthened; as,

φαίνω, (ἔφᾰνον), πέφηνα.

RULES FOR THE VOWELS OF THE PENULTIMA.

1. The vowels α and ε in the Second Aorist of verbs whose Present has ε or ει, are changed in the Second Perfect into ο; as,

σπείρω, (ἔσπαρον), ἔσπορα.
τέμνω, ἔτεμον, (τέτομα).

2. But α of the Second Aorist of verbs hav-

ing α, αι or η in the Present, is changed in the Second Perfect into η; as,

θάλλω, ἔθαλον, τέθηλα.
λήθω, ἔλαθον, λέληθα.
φαίνω, (ἔφανον), πέφηνα.
δαίω, (ἔδαον), δέδηα.
κλάζω, ἔκλαγον, κέκληγα, also κέ-
          κλαγγα.
χαίνω, ἔχανον, κέχηνα.

EXCEPTIONS.

κράζω, ἔκραγον, κέκρᾱγα.
πράσσω, (ἔπραγον), πέπρᾱγα.

3. If ι be in the penultima of the Second Aorist, and ει in the Present, it is changed into οι; as,

πείθω, ἔπιθον, πέποιθα. (εἴκω), ἔοικα.
λείπω, ἔλιπον, λέλοιπα. (εἴδω), οἶδα. *

---

* *Obs.* 1. In some verbs the penultima remains short; as, ἀκήκοα from ἀκούω, *I hear*, ἐλήλυθα from (ἐλεύθω), *I come*.

Obs. 2. The Epic Poets frequently make the penultima short again, particularly in the feminine of the participle, because the proper form would be inadmissible in a verse; as, ἀράρυῖα from (ἄρω), *I fit* (although we have ἄρᾱρα), τεθαλυῖα from θάλλω, although we find τέθηλα.

Obs. 3. The Second Perfect can of course be equally well formed from the Root, and this formation must be adopted for verbs which can have no 2. Aorist.

The Second Pluperfect

is formed from the 2. Perf. as the 1. Pluperf. from 1. Perfect.

Characteristic of the Present compared with that of the Root.

Besides those verbs in which the charact. of the Pres. is identical with that of the Root, and those in which the charact. of the R. is concealed by the insertion of a pseudo-characteristic (e. g. verbs in -άνω and -άσκω), there are, as we have seen, others in which the charact. of the Pres. is merely a somewhat modified form of the charact. of the R.

$$
\begin{array}{lll}
\pi\tau \text{ of the pres. arises from} & \left\{\begin{array}{l} \pi \\ \beta \\ \varphi \end{array}\right. & \text{of the root.} \\[2em]
\varkappa\tau \underline{\hspace{6em}} & \varkappa & \underline{\hspace{4em}} \\[1em]
\sigma\sigma \text{ or } \tau\tau \underline{\hspace{4em}} & \left\{\begin{array}{l} \varkappa \\ \gamma \\ \chi \end{array}\right. & \underline{\hspace{4em}} \\[2em]
\zeta \underline{\hspace{6em}} & \left\{\begin{array}{l} \gamma \\ \gamma\gamma \\ \delta \end{array}\right. & \underline{\hspace{3em}}
\end{array}
$$

Examples are τυπ, τύπτω; κρυβ, κρύπτω; αφ, ἅπτω; πεκ, πέκτω; πταχ, πτήσσω; πραγ, πράσσω; βηχ, βήσσω; κραγ, κράζω; κλαγγ, κλάζω; φραδ, φράζω.

CONJUGATION.

ACTIVE VOICE.

τύπτω, *I strike.*

SPECIAL OBSERVATION.

It has been already remarked that no verb has all the moods and tenses. Many of the forms assigned to τύπτω in most grammars and dictionaries, are either imaginary (being merely deduced by rule), or not sufficiently authorised. For the purpose of a complete paradigm, it has been thought desirable to exhibit τύπτω as a perfect verb: but it must be particularly borne in mind that —

in the Active voice,

    fut. τύψω belongs to very late Greek only, 1. perf. and plup. τέτυφα, ἐτετόφειν are more than doubtful, and 2. perf. and plup. τέτυπα, ἐτετύπειν seem to be sheer inventions of the grammarians;

in the Passive,

    1. Aor. ἐτύφθην is late, 2. fut. τυπήσομαι is disputed, and plup. ἐτετύμμην, p. p. fut. τετύψομαι, 1. fut. τυφθήσομαι appear to have had no existence;

in the Middle,

    1. Aor. ἐτυψάμην (at least, out of compos.) is late, and fut. τύψομαι, 2. Aor. ἐτυπόμην seem to be merely imaginary forms.

In Attic and the Common dialect,

τύπτω usually made, besides pres. and imperf., Act. fut. τυπτήσω, 1. aor. ἔτυψα, ἐτύπτησα (the latter in the Comm. dial. only, not in genuine Attic), 2. aor. ἔτυπον, Pass. perf. τέτυμμαι, 2. aor. ἐτύπην, the last three being almost entirely poetical. There was perhaps also a Mid. fut. (in pass. sense) τυπτήσομαι.

INDICATIVE.

Present.

S. τύπτω	τύπτεις	τύπτει
D.	τύπτετον	τύπτετον
P. τύπτομεν	τύπτετε	τύπτουσι.

Imperfect.

S. ἔτυπτον	ἔτυπτες	ἔτυπτε
D.	ἐτύπτετον	ἐτυπτέτην *
P. ἐτύπτομεν	ἐτύπτετε	ἔτυπτον.

Future.

S. τύψω	τύψεις	τύψει
D.	τύψετον	τόψετον
P. τύψομεν	τύψετε	τύψουσι.

---

* According to the best grammarians, the Attics most commonly used the termination -ην for the 2nd person dual as well as the 3rd, both in the indic. of the augmented tenses and in the optative mood; and in the indic. of the augmented tenses, the Epic poets sometimes made the 3rd person dual as well as the 2nd in -ον.

First Aorist.

S. ἔτυψα   ἔτυψας   ἔτυψε
D.   ἐτύψατον   ἐτυψάτην
P. ἐτύψαμεν   ἐτύψατε   ἔτυψαν

First Perfect.

S. τέτυφα   τέτυφας   τέτυφε
D.   τετύφατον   τετύφατον
P. τετύφαμεν   τετύφατε   τετύφασι

First Pluperfect.

S. ἐτετύφειν   ἐτετύφεις   ἐτετύφει
D.   ἐτετύφειτον   ἐτετυφείτην
P. ἐτετύφειμεν   ἐτετύφειτε   ἐτετύφεισαν

Second Aorist.

S. ἔτυπον   ἔτυπες   ἔτυπε
D.   ἐτύπετον   ἐτυπέτην
P. ἐτύπομεν   ἐτύπετε   ἔτυπον

Second Perfect.

S. τέτυπα   τέτυπας   τέτυπε
D.   τετύπατον   τετύπατ
P. τετύπαμεν   τετύπατε   τετύπα

Second Pluperfect.

S. ἐτετύπειν   ἐτετύπεις   ἐτετ
D.   ἐτετύπειτον   ἐτε
P. ἐτετύπειμεν   ἐτετύπειτε   ἐτε

Present.

S.	τύπτε	τυπτέτω
D.	τύπτετον	τυπτέτων
P.	τύπτετε	τυπτέτωσαν or τυπτόντων.

First Aorist.

S.	τύψον	τυψάτω
D.	τύψατον	τυψάτων
P.	τύψατε	τυψάτωσαν or τυψάντων.

First Perfect.

S.	τέτυφε	τετυφέτω
D.	τετύφετον	τετυφέτων
P.	τετύφετε	τετυφέτωσαν or τετυφόντων.

Second Aorist.

S.	τύπε	τυπέτω
D.	τύπετον	τυπέτων
P.	τύπετε	τυπέτωσαν or τυπόντων.

Second Perfect.

S.	τέτυπε	τετυπέτω
D.	τετύπετον	τετυπέτων
P.	τετύπετε	τετυπέτωσαν or τετυπόντων.

Present and Imperfect.

S.	τύπτοιμι	τύπτοις	τύπτοι
D.		τύπτοιτον	τυπτοίτην
P.	τύπτοιμεν	τύπτοιτε	τύπτοιεν

Future.

S. τύψοιμι   τύψοις   τύψοι
           τύψοιτον   τυψοίτην
D.   τύψοιτε   τύψοιεν.
P. τύψοιμεν

First Aorist.

S. τύψαιμι   τύψαις   τύψαι
          τύψαιτον   τυψαίτην
D.   τύψαιτε   τύψαιεν.
P. τύψαιμεν

Æolic Aorist.

S.   τύψειας   τύψειε
P.   τύψειαν.

First Perfect and Pluperfect.

S. τετύφοιμι   τετύφοις   τετύφοι
           τετύφοιτον   τετυφοίτην
D.   τετύφοιτε   τετύφοιεν
P. τετύφοιμεν

or

S. τετυφὼς εἴην   τετυφὼς εἴης   τετυφὼς εἴη
             τετυφότε εἴητον τετυφότε εἰήτην
D.   τετυφότες εἴητε τετυφότες εἴησαν
P. τετυφότες εἴη-   or εἶεν.
μεν

Second Aorist.

S. τύποιμι   τύποις   τύποι
          τύποιτον   τυποίτην
D.   τύποιτε   τύποιεν.
P. τύποιμεν

Second Perfect and Pluperfect.

S. τετύποιμι   τετύποις   τετύποι
           τετύποιτον   τετυποίτην
D.   τετύποιτε   τετύποιεν
P. τετύποιμεν

or

S.	τετυπὼς εἴην	τ. εἴης	τ. εἴη
D.		τετυπότε εἴητον	τ. εἰήτην
P.	τετυπότες εἴη-	τ. εἴητε	τ. εἴησαν or
	μεν		εἶεν.

Present.

S.	τύπτω	τύπτῃς	τύπτῃ
D.		τύπτητον	τύπτητον
P.	τύπτωμεν	τύπτητε	τύπτωσι.

First Aorist.

S.	τύψω	τύψῃς	τύψῃ
D.		τύψητον	τύψητον
P.	τύψωμεν	τύψητε	τύψωσι.

First Perfect.

S.	τετύφω	τετύφῃς	τετύφῃ
D.		τετύφητον	τετύφητον
P.	τετύφωμεν	τετύφητε	τετύφωσι

or

S.	τετυφὼς ὦ	τετυφὼς ᾖς	τετυφὼς ᾖ
D.		τετυφότε ᾖτον	τ. ᾖτον
P.	τετυφότες ὦμεν	τ. ᾖτε	τ. ὦσι.

Second Aorist.

S.	τύπω	τύπῃς	τύπῃ
D.		τύπητον	τύπητον
P.	τύπωμεν	τύπητε	τύπωσι.

9*

Second Perfect.

S. τετύπω   τετύπῃς   τετύπῃ
D.   τετύπητον   τετύπητον
P. τετύπωμεν   τετύπητε   τετύπωσι

or

S. τετυπὼς ὦ   τ. ᾖς   τ. ᾖ
D.   τετυπότε ᾖτον   τ. ᾖτον
P. τετυπότες ὦμεν τ. ᾖτε   τ. ὦσι.

INFINITIVE.

Present and Imperfect, τύπτειν.
Future, τύψειν.
First Aorist, τύψαι.
First Perfect and Pluperfect, τετυφέναι.
Second Aorist, τυπεῖν.
Second Perfect and Pluperfect, τετυπέναι.

PARTICIPLES.

Present and Imperfect.

N. τύπτων   τύπτουσα   τύπτον
G. τύπτοντος   τυπτούσης   τύπτοντος.

Future.

N. τύψων   τύψουσα   τύψον
G. τύψοντος   τυψούσης   τύψοντος.

First Aorist.

N. τύψας   τύψασα   τύψαν
G. τύψαντος   τυψάσης   τύψαντος.

First Perfect and Pluperfect.

N. τετυφώς   τετυφυῖα   τετυφός
G. τετυφότος   τετυφυίας   τετυφότος.

Second Aorist.

N. τυπών   τυποῦσα   τυπόν
G. τυπόντος   τυπούσης   τυπόντος.

Second Perfect and Pluperfect.

N. τετυπώς   τετυπυῖα   τετυπός
G. τετυπότος   τετυπυίας   τετυπότος.

Futures of *liquid* verbs are thus inflected:

INDICATIVE.

S. ἀγγελῶ   ἀγγελεῖς   ἀγγελεῖ
D.   ἀγγελεῖτον   ἀγγελεῖτον
P. ἀγγελοῦμεν   ἀγγελεῖτε   ἀγγελοῦσι.

OPTATIVE.

S. ἀγγελοῖμι   ἀγγελοῖς   ἀγγελοῖ
D.   ἀγγελοῖτον   ἀγγελοίτην
P. ἀγγελοῖμεν   ἀγγελοῖτε   ἀγγελοῖεν.

INFINITIVE.

ἀγγελεῖν.

PARTICIPLE.

N. ἀγγελῶν   ἀγγελοῦσα   ἀγγελοῦν
G. ἀγγελοῦντος   ἀγγελούσης   ἀγγελοῦντος.

INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLE.
Present, τύπτω	τύπτε	τύπτοιμι	τύπτω	τύπτειν	τύπτων
Imperfect, ἔτυπτον		τύπτοιμι		τύπτειν	τύπτων
Future, τύψω		τύψοιμι		τύψειν	τύψων
1. Aorist, ἔτυψα	τύψον	τύψαιμι	τύψω	τύψαι	τύψας
1. Perfect, τέτυφα	τέτυφε	τετύφοιμι or τετυφὼς εἴην	τετύφω or τετυφὼς ὦ	τετυφέναι	τετυφώς
1. Pluperf., ἐτετύφειν		τετύφοιμι or τετυφὼς εἴην		τετυφέναι	τετυφώς
2. Aorist, ἔτυπον	τύπε	τύποιμι	τύπω	τυπεῖν	τυπών
2. Perfect, τέτυπα	τέτυπε	τετύποιμι or τετυπὼς εἴην	τετύπω or τετυπὼς ὦ	τετυπέναι	τετυπώς
2. Pluperf., ἐτετύπειν		τετύποιμι or τετυπὼς εἴην		τετυπέναι	τετυπώς

Accent.

General Rule. The accent of the verb in all three voices falls as far back as the quantity of the final syllable will permit, without regard to the original incidence of the accent — in short, each inflexion is, in point of accent, independent of the rest, and is regular.

Exceptions, Active Voice.

1. The final -αι and -οι in the Opt. are not, for the purposes of accent, conventionally short, but retain their proper quantity.

2. The partic. of the Act. Perf. and 2. Aor. are oxytone, the partic. of the 1. Aor. is paroxytone.

Obs. When the accent of the nom. sing. masc. of any participle has been determined, the accentuation of the inflexions depends upon the rules for adjectives.

3. The infin. of the 2. Aor. Act. is perispómenon.

4. The infin. of the 1. Aor. and Perfects receive an accent on the penult.

5. The 2. Aor. imperatives εἰπέ, ἐλθέ, εὑρέ, ἰδέ, λαβέ, are oxytone.

6. The Future of *liquid* verbs has the accent on the same syllable throughout, and is circumflexed wherever the ultima permits.

7. Monosyll. naturally long are circumflexed.

8. When a verb is compounded with a preposition, and the augment is between the prep. and the simple verb, the syllable of the augment, if it was accented, retains the accent. So ἐπέσχον, μετέσπον, διεῖλον, ἀφῆκα. *

9. The Epic infin. in -εμεν is paroxytone.

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* So in verbs in -μι, as παρῆν.

CONTRACTED VERBS IN -έω, -άω, AND -όω.

Rules for Contraction.

1. In verbs in -έω; εω is contracted into ω; double ε into ει; εη into η; and εο, εου, into ου.

2. In verbs in -άω; αο, αου, and αω, are contracted into ω; αε and αη into α.

3. In verbs in -όω; οω and οη are contracted into ω; οη, οει and οοι, into οι; double ο, οε, and οου, into ου. But in the infin. οει becomes ου.*

Rule for Dissyllables in -έω.

Dissyllables in -έω, except δέω, *I bind*, do not contract ε and the o sound, whether ο, ου, οι or ω; as, πλέω, πλέοι; but πλέεις, πλεῖς.

INDICATIVE.

Present.

S.			D.		P.		
φιλ-έω	φιλ-έεις	φιλ-έει	φιλ-έετον	φιλ-έετον	φιλ-έομεν	φιλ-έετε	φιλ-έουσι
-ῶ	-εῖς	-εῖ	-εῖτον	-εῖτον	-οῦμεν	-εῖτε	-οῦσι

* The contr. infinitive probably arises from an older form in -εν instead of -ειν. Hence δηλοῦν, not δηλοῖν, and τιμᾶν without the subscribed ι (though some write it τιμᾷν).

	S.	
τιμ-άω -ῶ	τιμ-άεις -ᾷς	τιμ-άει -ᾷ
δηλ-όω -ῶ	δηλ-όεις -οῖς	δηλ-όει -οῖ

D.	
τιμ-άετον -ᾶτον	τιμ-άετον -ᾶτον
δηλ-όετον -οῦτον	δηλ-όετον -οῦτον

P.		
τιμ-άομεν -ῶμεν	τιμ-άετε -ᾶτε	τιμ-άουσι -ῶσι
δηλ-όομεν -οῦμεν	δηλ-όετε -οῦτε	δηλ-όουσι -οῦσι

Imperfect.

	S.	
ἐφίλ-εον -ουν	ἐφίλ-εες -εις	ἐφίλ-εε -ει
ἐτίμ-αον -ων	ἐτίμ-αες -ας	ἐτίμ-αε -α
ἐδήλ-οον -ουν	ἐδήλ-οες -ους	ἐδήλ-οε -ου

D.	
ἐφιλ-έετον -εῖτον	ἐφιλ-εέτην -είτην
ἐτιμ-άετον -ᾶτον	ἐτιμ-αέτην -άτην
ἐδηλ-όετον -οῦτον	ἐδηλ-οέτην -ούτην

P.		
ἐφιλ-έομεν -οῦμεν	ἐφιλ-έετε -εῖτε	ἐφίλ-εον -ουν
ἐτιμ-άομεν -ῶμεν	ἐτιμ-άετε -ᾶτε	ἐτίμ-αον -ων
ἐδηλ-όομεν -οῦμεν	ἐδηλ-όετε -οῦτε	ἐδήλ-οον -ουν

was the origin of the contracted form in -η, -ης, -η, occurring often in the Old Attic, and sometimes in other dialects.

8. The aorists and imperf. have very frequently a peculiar form in -ασχον, -εσχον (inflected like the ordinary imperf.) in the Epic poets, which is common also in Ionic, and is to be found even in the Attic Greek of the tragedians. The former termin. belongs chiefly to the 1. Aor., and the latter to the imperf. and 2. Aorist. The augment is generally omitted.

9. Διψάω, πεινάω, ζάω, χράομαι, ψάω and a few others contract αε into η, αει into ῃ. The Comm. dial. however sometimes contracts into α in διψάω and πεινάω.

10. 'Ριγόω has generally the irreg. contr. οε and οο into ω and οῃ into ῳ. In Ionic and Epic Greek at least, ἱδρόω contracts in the same way.

11. In Ionic and Epic, οη often becomes ω, even when not belonging to the termination; as, βοῆσαι, βῶσαι.

12. Λούω generally, in Attic Greek at least, drops ε and ο in the termin. of the Pres. and Imperf.; as, ἔλου, ἐλοῦμεν, λοῦμαι. These forms perhaps really come from the old verb λόω.

13. The 2. Aorist has very frequently in Epic Greek a reduplication (rarely with the augment); as πέφραδον.

14. It has been already remarked that Epic poetry has sometimes a 3. Aorist. This is formed, like the 1. Aor., from the fut., but has the inflexions of the 2. Aorist. Thus, from fut. οἴσω, 3. Aor.

OPTATIVE.

	S.	D.	P.
φιλ-έοιμι	φιλ-έοις	φιλ-έοι	φιλ-έοιτον φιλ-εοίτην	φιλ-έοιμεν φιλ-έοιτε φιλ-έοιεν
τιμ-άοιμι	τιμ-άοις	τιμ-άοι	τιμ-άοιτον τιμ-αοίτην	τιμ-άοιμεν τιμ-άοιτε τιμ-άοιεν
δηλ-όοιμι	δηλ-όοις	δηλ-όοι	δηλ-όοιτον δηλ-οοίτην	δηλ-όοιμεν δηλ-όοιτε δηλ-όοιεν

	S.	D.	P.
φιλ-εοίην	φιλ-εοίης	φιλ-εοίη	φιλ-εοίητον φιλ-εοιήτην	φιλ-εοίημεν φιλ-εοίητε φιλ-εοίησαν
τιμ-αοίην	τιμ-αοίης	τιμ-αοίη	τιμ-αοίητον τιμ-αοιήτην	τιμ-αοίημεν τιμ-αοίητε τιμ-αοίησαν
δηλ-οοίην	δηλ-οοίης	δηλ-οοίη	δηλ-οοίητον δηλ-οοιήτην	δηλ-οοίημεν δηλ-οοίητε δηλ-οοίησαν

CONJUNCTIVM.

1.

2.

INFINITIVE.

B.

Futures in -λῶ, -μῶ, -νῶ, -ρῶ take commonly in Ionic Greek an open form in -λέω, -μέω, -νέω, -ρέω.

		Alexandrine.	Doric.	
Perf.	-ασι	-αν	-αντι	-αν occurs in the N. T.

		Alexandrine.		
2. Aor.	-ον	-α	}	like the 1. Aor. Instances occur both in the
	-ετε, -ον	-ατε, -αν		LXX and in the N. T.

IMPERATIVE.

		Doric.
Pres.	-ετωσαν	-οντω rarely.

The Imper. of the Perf. sometimes has the term. -θι in Epic Greek, and even in Attic more rarely. So ἄνωχθι, κέκραχθι.

CONJUNCTIVE.

		Dor., Æol., Ep.
Pres. &c.	-ης	-ησθα
		Dor.
	-ῃ	-ητι
		Epic.
		-ησι

These term. -σθα and -σι occur, though rarely, in the Optat.

10*

INDICATIVE.	IMPERAT.	OPTATIVE.	CONJUNCT.	INFINITIVE.	PARTICIPLE.
Present, φιλ-έω -ῶ	φίλ-εε -ει	φιλ-έοιμι or φιλ-εοίην -οίην	φιλ-έω -ῶ	φιλ-έειν -εῖν	φιλ-έων -ῶν
Imperfect, ἐφίλ-εον -ουν		φιλ-έοιμι or φιλ-εοίην -οίην		φιλ-έειν -εῖν	φιλ-έων -ῶν
Present, τιμ-άω -ῶ	τίμ-αε -α	τιμ-άοιμι or τιμ-αοίην -ῴην	τιμ-άω -ῶ	τιμ-άειν -ᾶν	τιμ-άων -ῶν
Imperfect, ἐτίμ-αον -ων		τιμ-άοιμι or τιμ-αοίην -ῴην		τιμ-άειν -ᾶν	τιμ-άων -ῶν
Present, δηλ-όω -ῶ	δήλ-οε -ου	δηλ-όοιμι or δηλ-οοίην -οίην	δηλ-όω -ῶ	δηλ-όειν -οῦν	δηλ-όων -ῶν
Imperfect, ἐδήλ-οον -ουν		δηλ-όοιμι or δηλ-οοίην -οίην		δηλ-όειν -οῦν	δηλ-όων -ῶν.

Obs. The remaining tenses of these verbs are inflected like other verbs, without contraction.

Observations, Dialects.

1. The form -ντων for 3. plur. of the imper. is particularly common in the Old Attic. Hence it is called the *Attic Form*, but not correctly, as it occurs in Epic Greek and in other dialects.

2. The termination -οίην of the Opt. occurs chiefly in contracted verbs, frequently in the fut. of liquid verbs, and occasionally in others. It is most used in Attic Greek. Sec. Aor. and even Perf. Optatives of this form are found, though rarely.

3. The more common form of 3. pl. of the pluperf. is in -εσαν.

4. The Æolic dial. has a first person sing. of the Opt. of the 1. Aor. in -εια, besides the forms given in the paradigm. The latter passed into other dialects, especially the Attic, which uses them very commonly.

5. The Imperat. of either Perfect occurs only in those words which (like *novi*, *I know*, in Latin) have the force of the Pres.; as βέβηκε, *begone*; κέχηνε, *yawn*. The Opt. and Conj. of these tenses are not often found except in the periphrastic forms with εἴην and ὦ.

6. The Second Perfect varies in sense. It is sometimes active, sometimes intransitive or even passive in meaning; as ἀπέκτονα, *I have slain*, equivalent to 1. Perf. ἀπέκταχα; but σέσηπε, *it is rotten*; ἄραρε, *it has been fastened.*

7. The old Epic Pluperf. was in -εα, -εας, -εε, which was retained frequently in Ionic Greek, and

was the origin of the contracted form in -η, -ης, -η, occurring often in the Old Attic, and sometimes in other dialects.

8. The aorists and imperf. have very frequently a peculiar form in -ασκον, -εσκον (inflected like the ordinary imperf.) in the Epic poets, which is common also in Ionic, and is to be found even in the Attic Greek of the tragedians. The former termin. belongs chiefly to the 1. Aor., and the latter to the imperf. and 2. Aorist. The augment is generally omitted.

9. Διψάω, πεινάω, ζάω, χράομαι, ψάω and a few others contract αε into η, αει into ῃ. The Comm. dial. however sometimes contracts into α in διψάω and πεινάω.

10. 'Ριγόω has generally the irreg. contr. οε and οο into ω and οῃ into ῳ. In Ionic and Epic Greek at least, ἱδρόω contracts in the same way.

11. In Ionic and Epic, οη often becomes ω, even when not belonging to the termination; as, βοῆσαι, βῶσαι.

12. Λούω generally, in Attic Greek at least, drops ε and ο in the termin. of the Pres. and Imperf.; as, ἔλου, ἐλοῦμεν, λοῦμαι. These forms perhaps really come from the old verb λόω.

13. The 2. Aorist has very frequently in Epic Greek a reduplication (rarely with the augment); as πέφραδον.

14. It has been already remarked that Epic poetry has sometimes a 3. Aorist. This is formed, like the 1. Aor., from the fut., but has the inflexions of the 2. Aorist. Thus, from fut. οἴσω, 3. Aor.

(ὦσον), imper. οἶσε, infin. οἰσέμεν; from ἄξω (ῆξον), infin. ἀξέμεν. οἶσε is found in Att. poetry.

15. The Conjunctive takes very often in the Ep. dial. the short vowels o, ε, instead of the long ones ω, η. Thus λύσομεν for λύσωμεν, φθίεται for φθίηται. This occurs mostly in the 1. plur. of Active forms.

16. In verbs in -αω, there is a frequent Epic form (and rare in Ion. prose) with the contracted α or ω resolved into ἀα or ᾱᾱ, οω or ωω. Thus ὁράω, ὁρῶ, Ep. ὁρόω; ὁράεις, ὁρᾷς, ὁράας; ὁράουσι, ὁρῶσι, ὁρώωσι. And in the Opt. ῳ becomes ωοι; as, ἡβάοιμι, ἡβῷμι, ἡβώοιμι.

17. In Epic, Doric and Ion. Greek, εο or εου is contracted into ευ instead of ου; as, ἐφίλεον, ἐφίλευν. This contraction is not altogether excluded from the chorus of tragedy.

18. Contrary to the general tendency of Doric, αε and αει are contr. into η and ῃ; as, τιμάετε, τιμῆτε, ὁράει, ὁρῇ. Some Ion. writers also have this contraction.

19. Of verbs in -οω, the Epic poets often have a form in -ωω, and vary certain inflections by strengthening sometimes the former, sometimes the latter vowel-sound of the termination with ω; as, ὑπνόω, ὑπνώω, ὑπνόοντα, ὑπνώοντα; ἀρόουσι, ἀρόωσι; δηϊόοιεν, δηϊόῳεν.

20. An Æolic and occasional Epic form of the 1. sing. of the conj. is in the original term. -ωμι.

Peculiar Meaning of certain Futures and First Aorists.

Some few verbs which are intransitive, take a *causal* or transitive meaning in the future and 1. aorist; as, βαίνω, *go*, fut. βήσω, 1. aor. ἔβησα, *make to go*; φθίνω, *decay*, φθίσω, ἔφθισα, *destroy*.

10

Other Dialectic Varieties.

INDICATIVE.

Common Termination.	Doric.	
Pres.		
-εις	-ες	Dor., Æol. -εισθα. All other 2. sing. in -ς may add -θα.
-ει	-η, rarely.	
-ομεν	-ομες.	The same termin. -ομες occurs in all other tenses which make -ομεν in the 1. plur.
-ουσι	-οντι, -οισι	These termin. in the fut. too. The Æol. dial. also has -οισι. Another Æol. form is in -ονθι.
Imperf.	Alexandrine.	
-ον 3. plur.	-οσαν	So in the LXX sometimes and the New Testament, and in other late Greek. The same form occurs in the 2. Aor.
Fut.	Doric.	
-ω,	-ῶ,	-εῖς, -εῖ
-εις, -ει		
-ετον,-ετον	-εῖτον,-εῖτον	
-ομεν, -ετε, -ουσι	-εῦμες, -εῖτε, -εῦντι. The 1. pl. is also found in -οῦμες.	

Futures in -λῶ, -μῶ, -νῶ, -ρῶ take commonly in Ionic Greek an open form in -λέω, -μέω, -νέω, -ρέω.

Perf.	Doric. -αντι	-αν occurs in the N. T.
	Alexandrine. -αν	
2. Aor.	Alexandrine. -α	} like the 1. Aor. Instances occur both in the LXX and in the N. T.
	-ον -ετε, -ον / -ατε, -αν	

IMPERATIVE.

Pres.	Doric. -ετωσαν	-οντω rarely.

The Imper. of the Perf. sometimes has the term. -θι in Epic Greek, and even in Attic more rarely. So ἄνωχθι, κέκραχθι.

CONJUNCTIVE.

Pres. &c.	-ης	Dor., Æol., Ep. -ησθα } These term. -σθα and -σι occur, though rarely, in the Optat.
	-η	Dor. -ητι Epic. -ησι

10*

INFINITIVE.

	Common Termin.	Dor., Æol., Ep.	Doric.
Pres., Fut., Aor.	-ειν	-εμεναι, -εμεν	-εν, -ην. The Ion. and Ep. dial. sometimes resolve -ειν of the Aor. into -εειν.
Perf.	-εναι	Doric, Æolic. -ην, -ειν.	

PARTICIPLE.

Pres., Fut., Aor. Before ς, ου becomes οι, and α becomes αι in Doric; as, τύπτοισα, τελέσαις.

Perf. The Dorians sometimes insert ν before τ; as, πεφύκοντες for πεφυκότες.

Contracted Verbs.

INDICATIVE.

	Epic.	Epic and Ionic.
Pres.	-εω, -εεις &c.	-εω, -εεις &c.
	-αω, -αομεν, -αουσι	-εω, -εομεν, -εουσι. So also in the Imperf. and Participle α becomes ε before ο or ω.

Æolic.
-αμες, -αντι
Ion.
-ευμεν, -ευσι ⎫ The ευ occurs also in the
-ευμεν, -ευσι ⎬ Imperf. and Part.

Doric.
-ωμες, -ωντι

-ευμες, -ευντι
-ευμες, -αυντι

-αομεν, -αουσι

-οομεν, -οουσι

Imperf. In Epic poetry, a very few verbs contr. αε and εε into η in the dual.

INFINITIVE.

Epic.
-ημεναι, -ηναι
-ημεναι, -ηναι

Doric.
-εν, -ην

-ην
-ευν (also Ionic)

-εειν
-αειν
-οειν

PARTICIPLE.

Æol.
-αις
-οις

Ionic.
-εωντα, -εωντες.

-αοντα, -αοντες

PASSIVE VOICE.

INDICATIVE.

Present.

S. τύπτομαι   τύπτῃ*   τύπτεται
D. τυπτόμεθον**   τύπτεσθον   τύπτεσθον
P. τυπτόμεθα   τύπτεσθε   τύπτονται.

Imperfect.

S. ἐτυπτόμην   ἐτύπτου   ἐτύπτετο
D. ἐτυπτόμεθον   ἐτύπτεσθον   ἐτυπτέσθην
P. ἐτυπτόμεθα   ἐτύπτεσθε   ἐτύπτοντο.

Perfect.

S. τέτυμμαι   τέτυψαι   τέτυπται
D. τετύμμεθον   τέτυφθον   τέτυφθον
P. τετύμμεθα   τέτυφθε   τετύφαται, or
                        τετυμμένοι εἰσί.

Pluperfect.

S. ἐτετύμμην   ἐτέτυψο   ἐτέτυπτο
D. ἐτετύμμεθον   ἐτέτυφθον   ἐτετύφθην
P. ἐτετύμμεθα   ἐτέτυφθε   ἐτετύφατο, or
                        τετυμμένοι ἦσαν.

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* Or τύπτει, in the earlier Attic. The forms βούλει, οἴει, ὄψει remained in the later Attic and the Common dialect.

** The first person dual in the pass. and mid. voices is by some critics considered to be merely an invention of the Alexandrian grammarians. If it had any existence in the old writers at all, it does not occur more than three times.

Paulo-post Future.

S. τετύψομαι   τετύψῃ   τετύψεται
D. τετυψόμεθον   τέτύψεσθον   τετύψεσθον
P. τετυψόμεθα   τετύψεσθε   τετύψονται.

First Aorist.

S. ἐτύφθην   ἐτύφθης   ἐτύφθη
D.   ἐτύφθητον   ἐτυφθήτην
P. ἐτύφθημεν   ἐτύφθητε   ἐτύφθησαν.

First Future.

S. τυφθήσομαι   τυφθήσῃ   τυφθήσεται
D. τυφθησόμεθον   τυφθήσεσθον   τυφθήσεσθον
P. τυφθησόμεθα   τυφθήσεσθε   τυφθήσονται.

Second Aorist.

S. ἐτύπην   ἐτύπης   ἐτύπη
D.   ἐτύπητον   ἐτυπήτην
P. ἐτύπημεν   ἐτύπητε   ἐτύπησαν.

Second Future.

S. τυπήσομαι   τυπήσῃ   τυπήσεται
D. τυπησόμεθον   τυπήσεσθον   τυπήσεσθον
P. τυπησόμεθα   τυπήσεσθε   τυπήσονται.

IMPERATIVE.

Present.

S.   τύπτου   τυπτέσθω
D.   τύπτεσθον   τυπτέσθων
P.   τύπτεσθε   τυπτέσθωσαν or
    τυπτέσθων.

Perfect.

S.	τέτυψο	τετύφθω
D.	τέτυφθον	τετύφθων
P.	τέτυφθε	τετύφθωσαν or
		τετύφθων.

First Aorist.

S.	τύφθητι	τυφθήτω
D.	τύφθητον	τυφθήτων
P.	τύφθητε	τυφθήτωσαν or
		τυφθέντων.

Second Aorist.

S.	τύπηθι	τυπήτω
D.	τύπητον	τυπήτων
P.	τύπητε	τυπήτωσαν or
		τυπέντων.

Present and Imperfect.

S.	τυπτοίμην	τύπτοιο	τύπτοιτο
D.	τυπτοίμεθον	τύπτοισθον	τυπτοίσθην
P.	τυπτοίμεθα	τύπτοισθε	τύπτοιντο.

Perfect and Pluperfect.

S.	τετυμμένος εἴην	τετυμμένος εἴης	τετυμμένος εἴη
D.		τετυμμένω εἴητον	τετυμμένω εἴητην
P.	τετυμμένοι εἴημεν	τετυμμένοι εἴητε	τετυμμένοι εἴησαν or εἶεν.

Paulo-post Future.

S. τετυψοίμην   τετύψοιο   τετύψοιτο
D. τετυψοίμεθον   τετύψοισθον   τετυψοίσθην
P. τετυψοίμεθα   τετύψοισθε   τετύψοιντο.

First Aorist.

S. τυφθείην   τυφθείης   τυφθείη
D.   τυφθείητον   τυφθειήτην
P. τυφθείημεν or   τυφθείητε or   τυφθείησαν or
   τυφθεῖμεν   τυφθεῖτε   τυφθεῖεν.

First Future.

S. τυφθησοίμην   τυφθήσοιο   τυφθήσοιτο
D. τυφθησοίμεθον   τυψθήσοισθον   τυφθησοίσθην
P. τυφθησοίμεθα   τυφθήσοισθε   τυφθήσοιντο.

Second Aorist.

S. τυπείην   τυπείης   τυπείη
D.   τυπείητον or   τυπειήτην or
   τυπεῖτον   τυπείτην
P. τυπείημεν or   τυπείητε or   τυπείησαν or
   τυπεῖμεν   τυπεῖτε   τυπεῖεν.

Second Future.

S. τυπησοίμην   τυπήσοιο   τυπήσοιτο
D. τυπησοίμεθον   τυπήσοισθον   τυπησοίσθην
P. τυπησοίμεθα   τυπήσοισθε   τυπήσοιντο.

CONJUNCTIVE.

Present.

S. τύπτωμαι   τύπτῃ   τύπτηται
D. τυπτώμεθον   τύπτησθον   τύπτησθον
P. τυπτώμεθα   τύπτησθε   τύπτωνται.

Perfect.

S.	τετυμμένος ὦ	τετυμμένος ᾖς	τετυμμένος ᾖ
D.		τετυμμένω ἦτον	τετυμμένω ἦτον
P.	τετυμμένοι ὦμεν	τετυμμένοι ἦτε	τετυμμένοι ὦσι

First Aorist.

S.	τυφθῶ	τυφθῇς	τυφθῇ
D.		τυφθῆτον	τυφθῆτον
P.	τυφθῶμεν	τυφθῆτε	τυφθῶσι

Second Aorist.

S.	τυπῶ	τυπῇς	τυπῇ
D.		τυπῆτον	τυπῆτον
P.	τυπῶμεν	τυπῆτε	τυπῶσι

INFINITIVE.

Present and Imperfect, τύπτεσθαι.
Perfect and Pluperfect, τετύφθαι.
Paulo-post Future, τετύψεσθαι.
First Aorist, τυφθῆναι.
First Future, τυφθήσεσθαι.
Second Aorist, τυπῆναι.
Second Future, τυπήσεσθαι.

PARTICIPLES.

Present and Imperfect.

N.	τυπτόμενος	τυπτομένη	τυπτόμενον
G.	τυπτομένου	τυπτομένης	τυπτομένου

Perfect and Pluperfect.

N. τετυμμένος   τετυμμένη   τετυμμένον
G. τετυμμένου   τετυμμένης   τετυμμένου.

Paulo-post Future.

N. τετυψόμενος   τετυψομένη   τετυψόμενον
G. τετυψομένου   τετυψομένης   τετυψομένου.

First Aorist.

N. τυφθείς   τυφθεῖσα   τυφθέν
G. τυφθέντος   τυφθείσης   τυφθέντος.

First Future.

N. τυφθησόμενος   τυφθησομένη   τυφθησόμενον
G. τυφθησομένου   τυφθησομένης   τυφθησομένου.

Second Aorist.

N. τυπείς   τυπεῖσα   τυπέν
G. τυπέντος   τυπείσης   τυπέντος.

Second Future.

N. τυπησόμενος   τυπησομένη   τυπησόμενον
G. τυπησομένου   τυπησομένης   τυπησομένου.

Paradigms of other Forms of the Perfect Passive.

	Perf. pass.		Perf. pass.		Perf. pass.
παιδεύω,	πεπαίδευμαι.	πείθω,	πέπεισμαι.	σκευάζω,	ἐσκεύασμαι.
τρίβω,	τέτριμμαι.	ἀγγέλλω,	ἤγγελμαι.	φαίνω,	πέφασμαι.
τάσσω,	τέταγμαι.				

INDICATIVE.

S. πεπαίδευμαι	τέτριμμαι	τέταγμαι	πέπεισμαι	ἤγγελμαι	ἐσκεύασμαι	πέφασμαι
πεπαίδευσαι	τέτριψαι	τέταξαι	πέπεισαι	ἤγγελσαι	ἐσκεύασαι	πέφανσαι
πεπαίδευται	τέτριπται	τέτακται	πέπεισται	ἤγγελται	ἐσκεύασται	πέφανται
D. πεπαιδεύμεθον	τετρίμμεθον	τετάγμεθον	πεπείσμεθον	ἠγγέλμεθον	ἐσκευάσμεθον	πεφάσμεθον
πεπαίδευσθον	τέτριφθον	τέταχθον	πέπεισθον	ἤγγελθον	ἐσκεύασθον	πέφανθον
πεπαίδευσθον	τέτριφθον	τέταχθον	πέπεισθον	ἤγγελθον	ἐσκεύασθον	πέφανθον

CONTRACTED VERBS.

PASSIVE AND MIDDLE VOICES.

Indicative.

Present.

S.		D.		P.		
φιλ-έομαι	φιλ-έεται	φιλ-εόμεθον	-έεσθον	φιλ-εόμεθα	-έεσθε	-έονται
-οῦμαι φιλ-ῇ	-εῖται	-ούμεθον	-εῖσθον	-ούμεθα	-εῖσθε	-οῦνται
τιμ-άομαι	τιμ-άεται	τιμ-αόμεθον	-άεσθον	τιμ-αόμεθα	-άεσθε	-άονται
-ῶμαι τιμ-ᾷ	-ᾶται	-ώμεθον	-ᾶσθον	-ώμεθα	-ᾶσθε	-ῶνται
δηλ-όομαι	δηλ-όεται	δηλ-οόμεθον	-όεσθον	δηλ-οόμεθα	-όεσθε	-όονται
-οῦμαι δηλ-οῖ	-οῦται	-ούμεθον	-οῦσθον	-ούμεθα	-οῦσθε	-οῦνται

Imperfect.

S.		D.		P.		
ἐφιλ-εόμην	ἐφιλ-έετο	ἐφιλ-εόμεθον	-έεσθον	ἐφιλ-εόμεθα	-έεσθε	-έοντο
-ούμην ἐφιλ-οῦ	-εῖτο	-ούμεθον	-εῖσθον	-ούμεθα	-εῖσθε	-οῦντο

11*

Obs. In forming the 3. pl. of the perf. and pluperf., if the 3. sing. has ς arising from ζ, τ, δ or θ of the pres., the ς is changed into δ; as, σκευάζω, ἐσκευάδαται; ἐρείδω, ἐρήρεισται, ἐρηρέδαται in Hom. (with shortened anteponultima *metri gratia*). Where η or ει occurs in the penult, if the verb is a pure verb, this is commonly shortened into ε, though the Epic poets sometimes retain the long syllable *metri gr.*

3. Few verbs have the perfect imperative. Where it exists, it is formed from 2. sing. of the indic. by changing -αι into -ο; as, ἔῤῥωσαι, ἔῤῥωσο.

4. The infin. of the perf. and pluperf. is formed from 3. sing. of the indic. by aspirating the smooth mutes of the termination, and inserting σ, if the verb is a pure verb; as, πεπαιδεῦσθαι, τετρίφθαι, τετάχθαι, πεπεῖσθαι, ἠγγέλθαι, πεφάνθαι.

OPTATIVE.

Present and Imperfect.

S.			D.			P.		
φιλ-εοίμην	φιλ-έοιο	φιλ-έοιτο	φιλ-εοίμεθον	-έοισθον	-εοίσθην	φιλ-εοίμεθα	-έοισθε	-έοιντο
-οίμην	-οῖο	-οῖτο	-οίμεθον	-οῖσθον	-οίσθην	-οίμεθα	-οῖσθε	-οῖντο
τιμ-αοίμην	τιμ-άοιο	τιμ-άοιτο	τιμ-αοίμεθον	-άοισθον	-αοίσθην	τιμ-αοίμεθα	-άοισθε	-άοιντο
-ῴμην	-ῷο	-ῷτο	-ῴμεθον	-ῷσθον	-ῴσθην	-ῴμεθα	-ῷσθε	-ῷντο
δηλ-οοίμην	δηλ-όοιο	δηλ-όοιτο	δηλ-οοίμεθον	-όοισθον	-οοίσθην	δηλ-οοίμεθα	-όοισθε	-όοιντο
-οίμην	-οῖο	-οῖτο	-οίμεθον	-οῖσθον	-οίσθην	-οίμεθα	-οῖσθε	-οῖντο.

CONJUNCTIVE.

Present.

S.			D.			P.		
φιλ-έωμαι	φιλ-έῃ	φιλ-έηται	φιλ-εώμεθον	-έησθον	-έησθον	φιλ-εώμεθα	-έησθε	-έωνται
-ῶμαι	-ῇ	-ῆται	-ώμεθον	-ῆσθον	-ῆσθον	-ώμεθα	-ῆσθε	-ῶνται

ACCENT.

The following irregularities occur in the accentuation of the Passive verb.

1. The infin. of the Perfect, the participle of the Perf., and the inf. of the 1. and 2. Aorists take the accent on the penultima.

2. The conjunctives of the 1. and 2. Aorists are perispomenon, and keep the circumflex on the ω and η throughout.

3. The participles of the 1. and 2. Aor. are oxytone.

MIDDLE VOICE.

In the Middle Voice, only the First Aorist, and the Contracted Future (of liquid verbs) have a peculiar conjugation. The other tenses are conjugated according to the corresponding terminations in the Passive Voice.

INDICATIVE.

First Aorist.

S.	ἐτυψάμην	ἐτύψω	ἐτύψατο
D.	ἐτυψάμεθον	ἐτύψασθον	ἐτυψάσθην
P.	ἐτυψάμεθα	ἐτύψασθε	ἐτύψαντο.

Circumflexed Future.

S.	ἀροῦμαι	ἀρῇ or ἀρεῖ	ἀρεῖται
D.	ἀρούμεθον	ἀρεῖσθον	ἀρεῖσθον
P.	ἀρούμεθα	ἀρεῖσθε	ἀροῦνται.

IMPERATIVE.
First Aorist.

S.	τύψαι	τυψάσθω
D.	τύψασθον	τυψάσθων
P.	τύψασθε	τυψάσθωσαν or
		τυψάσθων.

OPTATIVE.
First Aorist.

S. τυψαίμην	τύψαιο	τύψαιτο
D. τυψαίμεθον	τύψαισθον	τυψαίσθην
P. τυψαίμεθα	τύψαισθε	τύψαιντο.

C. Future.

S. ἀροίμην	ἀροῖο	ἀροῖτο
D. ἀροίμεθον	ἀροῖσθον	ἀροίσθην
P. ἀροίμεθα	ἀροῖσθε	ἀροῖντο.

CONJUNCTIVE.
First Aorist.

S. τύψωμαι	τύψῃ	τύψηται
D. τυψώμεθον	τύψησθον	τύψησθον
P. τυψώμεθα	τύψησθε	τύψωνται.

INFINITIVE.

First Aorist, τύψασθαι.   C. Future, ἀρεῖσθαι.

PARTICIPLES.
First Aorist.

τυψάμενος   τυψαμένη   τυψάμενον.

C. Future.

ἀρούμενος   ἀρουμένη   ἀρούμενον.

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Indicative.	Imperative.	Optative.	Conjunctive.	Infinitive.	Participles.
Present, τύπτομαι	τύπτου	τυπτοίμην	τύπτωμαι	τύπτεσθαι	τυπτόμενος
Imperfect, ἐτυπτόμην		τυπτοίμην		τύπτεσθαι	τυπτόμενος
Future, τύψομαι		τυψοίμην		τύψεσθαι	τυψόμενος
1. Aorist, ἐτυψάμην	τύψαι	τυψαίμην	τύψωμαι	τύψασθαι	τυψάμενος
2. Aorist, ἐτυπόμην	τυποῦ	τυποίμην	τύπωμαι	τυπέσθαι	τυπόμενος

Accent.

The only irregularities in the Middle voice are —

1. The Fut. of liquid verbs are properispomenon, and retain the accent on the same syllable throughout.

2. In the 2. Aorist, the imperat. is perispomenon, the infin. paroxytone.

CONTRACTED VERBS.

PASSIVE AND MIDDLE VOICES.

INDICATIVE.

Present.

S.		D.	P.
φιλ-έομαι	φιλ-έεται	φιλ-εόμεθον	φιλ-εόμεθα
-οῦμαι φιλ-ῇ	-εῖται	-ούμεθον	-ούμεθα
τιμ-άομαι	τιμ-άεται	τιμ-αόμεθον	τιμ-αόμεθα
-ῶμαι τιμ-ᾷ	-ᾶται	-ώμεθον	-ώμεθα
δηλ-όομαι	δηλ-όεται	δηλ-οόμεθον	δηλ-οόμεθα
-οῦμαι δηλ-οῖ	-οῦται	-ούμεθον	-ούμεθα

	D.	P.
-έεσθον	-έεσθε	-έονται
-εῖσθον	-εῖσθε	-οῦνται
-άεσθον	-άεσθε	-άονται
-ᾶσθον	-ᾶσθε	-ῶνται
-όεσθον	-όεσθε	-όονται
-οῦσθον	-οῦσθε	-οῦνται

Imperfect.

S.	D.	P.
ἐφιλ-εόμην	ἐφιλ-έετο	ἐφιλ-εόμεθον
-ούμην ἐφιλ-οῦ	-εῖτο	-ούμεθον

	D.	P.
-εόμεθα	-έεσθον	-έεσθε
-ούμεθα	-εῖσθον	-εῖσθε
	-έοντο
	-οῦντο

11*

ἐτιμ-αόμην   ἐτιμ-άμεθον   ἐτιμ-αόμεθα   -αέσθην   -αέσθε   -αόντο
-ώμην ἐτιμ-ῶ   -ώμεθον   -ώμεθα   -ᾶσθην   -ᾶσθε   -ῶντο
ἐδηλ-οόμην   ἐδηλ-οόμεθον   ἐδηλ-οόμεθα   -οέσθην   -οέσθε   -οόντο
-ούμην ἐδηλ-οῦ   -ούμεθον   -ούμεθα   -ούσθην   -οῦσθε   -οῦντο

ἐτιμ-άετο   -ᾶτο
ἐδηλ-οέτο   -οῦτο

IMPERATIVE.
Present.

S.

φιλ-έου   φιλ-εέσθω
-οῦ   -είσθω
τιμ-άου   τιμ-αέσθω
-ῶ   -άσθω
δηλ-όου   δηλ-οέσθω
-οῦ   -ούσθω

D.

φιλ-έεσθον   φιλ-εέσθων
   -εῖσθον   -είσθων
τιμ-άεσθον   τιμ-αέσθων
   -ᾶσθον   -άσθων
δηλ-όεσθον   δηλ-οέσθων
   -οῦσθον   -ούσθων

P.

φιλ-έεσθε   φιλ-εέσθωσαν   or
   -εῖσθε.   -είσθωσαν
    φιλ-εέσθων
    -είσθων
τιμ-άεσθε   τιμ-αέσθωσαν   or
   -ᾶσθε   -άσθωσαν
    τιμ-αέσθων
    -άσθων
δηλ-όεσθε   δηλ-οέσθωσαν   or
   -οῦσθε   -ούσθωσαν
    δηλ-οέσθων
    -ούσθων.

form: indeed -ειησαν hardly ever occurs, if at all.

8. The Doric term. of the act. fut. -ῶ becomes -εῦμαι in the mid. voice.

9. The Epic and Ionic writers have sometimes -εσχομην, -ασχομην in the imperf. and aorists of the mid. and imperf. of the pass., though not so frequently as the corresponding terminations in the active voice.

10. In the mid. voice, the Epic or 3. Aorist (see *Obs.* 14 on the Active Voice) is frequently used in the Homeric dial.; as, from fut. βήσομαι is formed (ἐβησόμην), ἐβήσετο; from ὄρσομαι (ὠρσόμην), imperat. (ὄρσου) ὄρσεο; from λέξομαι (ἐλεξόμην), imperat. (λέξου) λέξεο.

11. Epic poets often syncopate the 2. aor. mid., which thus assumes the shape of a pluperf. pass., and is accordingly sometimes inflected like that tense. Thus ὠρόμην, sync. (ὤρμην), imperat. ὄρσο, infin. ὄρθαι; sync. ἐδέγμην, imperat. δέξο, infin. δέχθαι; sync. ἐλέγμην, imperat. λέξο, infin. λέχθαι.

12. The Epic and Ion. open forms of liquid futures, and the Epic reduplicated aor., are found in the middle as well as the active voice.

13. The future of the mid. voice has frequently a passive sense.

Other Dialectic Varieties.

	Common Term.	Epic.
Indic. Pres.	-η (2. sing. from verb in -εομαι)	-ειαι — contracted from -εεαι.
		Ionic.
	-ωνται	-εωνται. Also in the

Imperfect and Participle αο becomes εω, particularly in the Part.

τιμ-άωμαι	τιμ-άῃ	τιμ-άηται	τιμ-αώμεθον	-άησθον	-άησθον	τιμ-αώμεθα	-άησθε	-άωνται
-ῶμαι	-ᾷ	-ᾶται	-ώμεθον	-ᾶσθον	-ᾶσθον	-ώμεθα	-ᾶσθε	-ῶνται
δηλ-όωμαι	δηλ-όῃ	δηλ-όηται	δηλ-οώμεθον	-όησθον	-όησθον	δηλ-οώμεθα	-όησθε	-όωνται
-ῶμαι	-οῖ	-ῶται	-ώμεθον	-ῶσθον	-ῶσθον	-ώμεθα	-ῶσθε	-ῶνται

INFINITIVE.

Present and Imperfect.

τιμ-άεσθαι
-ᾶσθαι

φιλ-έεσθαι
-εῖσθαι

δηλ-όεσθαι
-οῦσθαι.

PARTICIPLES.

Present and Imperfect.

τιμ-αόμενος -η -ον
-ώμεν- -η -ον

φιλ-εόμενος -η -ον
-ούμεν- -η -ον

δηλ-οόμενος -η -ον
-ούμεν- -η -ον

3. If the verb begin with πτ or στ or an aspirated vowel, only ι *aspirated* is prefixed; as,

(στάω), ἵστημι, *I make to stand.*

(ἕω), ἵημι, *I send.*

4. There is not any prefix in verbs formed from those of more than two syllables; as,

ζευγνύω, ζεύγνυμι, *I yoke.*

δεικνύω, δείκνυμι, *I show.*

5. This absence of reduplication may be observed in a few other verbs; as, φημί *I say,* εἰμί *I am.*

FORMATION OF THE TENSES.

1. The Present Passive and Middle is formed from the Present Active, by changing -μι into -μαι, and the long vowel into the short one of the root*; as,

τίθημι, τίθεμαι. ἵστημι, ἵσταμαι. δίδωμι, δίδομαι.

2. The Imperfect Active is formed from the Present, by changing -μι into -ν, and prefixing the augment; as,

τίθημι, ἐτίθην.   ἵστημι, ἵστην.

φημί, ἔφην.   δίδωμι, ἐδίδων.

3. The Imperfect Passive and Middle is formed from the Present, by changing -μαι into -μην, and prefixing the augment; as,

τίθεμαι, ἐτιθέμην.   δίδομαι, ἐδιδόμην.

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* Except ἄημαι, δίζημαι.

OPTAT.

S.	κεκτ-ῄμην	-ῇο	-ῷο	-ῇτο	-ῷτο
D.	κεκτ-ῄμεθον	-ῇσθον	-ῷσθον	-ῇσθην	-ῷσθην
P.	κεκτ-ῄμεθα	-ῇσθε	-ῷσθε	-ῇντο	-ῷντο

CONJ.

κεκτ-ῶμαι	-ῇ	-ῆται
κεκτ-ώμεθον	-ῆσθον	-ῆσθον
κεκτ-ώμεθα	-ῆσθε	-ῶνται

So διαβεβλῇσθε opt. from διαβέβλημαι of διαβάλλομαι, and in Homer λελῦτο (quasi λελύοιτο) from λέλυμαι of λύομαι.

CONJUGATION. — VERBS IN -MI.

ACTIVE.

INDICATIVE.

Present.

S.		D.		P.		
τίθη-μι	-ημι	τίθ-ετον	-ετον	τίθ-εμεν	-ετε	-έᾱσι -εῖσι
ἵστη-μι	-ημι	ἵστ-ατον	-ατον	ἵστ-αμεν	-ατε	-ᾶσι
δίδω-μι	-ωμι	δίδ-οτον	-οτον	δίδ-ομεν	-οτε	-όᾱσι -οῦσι
ζεύγν-υμι	-ῦμι	ζεύγν-ὕτον	-ὕτον	ζεύγν-ὕμεν	-ὕτε	-ὕᾱσι -ῦσι

Imperfect.

S.		D.		P.		
ἐτίθη-ν	-ην	ἐτίθ-ετον	-ἐτην	ἐτίθ-εμεν	-ετε	-εσαν
ἵστη-ν	-ην	ἵστ-ατον	-άτην	ἵστ-αμεν	-ατε	-ασαν
ἐδίδω-ν	-ων	ἐδίδ-οτον	-ότην	ἐδίδ-ομεν	-οτε	-οσαν
ἐζεύγν-υν	-ῦν	ἐζεύγν-ὕτον	-ὕτην	ἐζεύγν-ὕμεν	-ὕτε	-ὕσαν

Observations, Dialects.

1. The original termin. of the 2. sing. in the pres. indic. appears to have been -εσαι, and in the imperat. and imperfect -εσο, and -ησαι in the conjunctive. These in Epic and Ionic became -εαι, -εο*, -ηαι, contracted in Att. and the Comm. dial. into -ῃ, -ου, -ῃ. So -ασο from -αμην became -αο, -ω; as (ἐλύσασο), ἐλύσαο, ἐλύσω. The Hellenistic Greek of the N. T. has sometimes such forms as ὀδυνᾶσαι, καυχᾶσαι, from (ὀδυνάεσαι), (καυχάεσαι).

2. The poets often used the old termin. -μεσθα for -μεθα in the 1. pl.

3. The form in -εσθων, -ασθων of the 3. pl. of the imperative occurs in Homer, and in later writers of different dial., but particularly in Attic.

4. The poets often made the 3. pl. indic. of the pass. aorists in -εν for -ησαν. The Attic poets however have this form very rarely indeed.

5. The infin. of the pass. aorists takes frequently the form -ημεναι in Epic Greek, and in Doric the forms -ημεναι, -ημεν, and sometimes -ην.

6. The pass. aor. imperat. in -εντων for -ητωσαν (3. pl.) is sometimes found in Attic writers, but very rarely.

7. The plural -ειμεν, -ειτε in the opt. of the pass. aorists are poetic. But -ειεν is the usual

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* If the verb already has ε for its charact., the unaccented ε is often omitted; as, φιλέαι, ἀκέο for φιλέεαι, ἀκέεο.

Second Aorist.

S.		D.		P.	
θ-ές	-έτω	θ-έτον	-έτων	θ-έτε	-έτωσαν and -έντων
στ-ῆθι	-ήτω	στ-ῆτον	-ήτων	στ-ῆτε	-ήτωσαν and -άντων
δ-ός	-ότω	δ-ότον	-ότων	δ-ότε	-ότωσαν and -όντων.

OPTATIVE.
Present and Imperfect.

S.			D.		P.		
τιθ-είην	-είης	-είη	τιθ-είητον	-είητην	τιθ-είημεν	-είητε	-είεν
			-είτον	-είτην	-εῖμεν	-εῖτε	
ἱστ-αίην	-αίης	-αίη	ἱστ-αίητον	-αίητην	ἱστ-αίημεν	-αίητε	-αίεν
			-αῖτον	-αίτην	-αῖμεν	-αῖτε	
διδ-οίην	-οίης	-οίη	διδ-οίητον	-οίητην	διδ-οίημεν	-οίητε	-οῖεν
			-οῖτον	-οίτην	-οῖμεν	-οῖτε	-οῖεν.

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Comm.Term. Epic.

Imperat. Pres. and } -ου -ειο — strengthened from -ε
  Mid. 2. Aor.

Ionic.

Conj. Aorists Pass. -ω, -ης, -η &c.   -εω, -εης, -εη &

The Passive and Middle Voices have also most
the dialectic changes incidental to the Active Voic
such as the Ep., Ion. and Dor. ευ for ου, the Ion.
for α in verbs in -αω, the Epic οω of verbs in -ο
the Doric pl. -μες, -ντι for -μεν, -σι &c. &c.

VERBS IN -MI.

1. Verbs in -μι are formed from verbs
-έω, -άω, -όω and -όω; first, by changing
into -μι, and lengthening the preceding vow
secondly, by prefixing a reduplication with ι; a

(δόω), δί-δωμι, *I give,*
(θέω), τί-θημι, *I place.**

2. Aorists in -υν are altogether exceptions
belonging to some very few verbs only, of whi
the form in -υμι is obsolete.

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* *Obs.* This form was more common in the ol
language, and was retained by the Æolians afterwar
in many verbs which in the other dialects were in -
-άω; as, νίκημι for νικάω, *I conquer*; ὁρημι for ὁρ
I see.

In fact, the verb in -μι seems to have been
original form of the Greek verb. But, for practi
purposes, it is usual to derive verbs in -μι from ve
in -ω, though they should more correctly be conside
as co-ordinate formations from the simple Root.

Second Aorist.

		D.		P.	
ϑ-ῶ	-ῇ	ϑ-ῆτον	-ῆτον	ϑ-ῶμεν	-ῆτε	-ῶσι
στ-ῶ	-ῇ	στ-ῆτον	-ῆτον	στ-ῶμεν	-ῆτε	-ῶσι
δ-ῶ	-ῷ	δ-ῶτον	-ῶτον	δ-ῶμεν	-ῶτε	-ῶσι.

INFINITIVE.

Present and Imperfect.

τιθέναι | ἱστάναι | διδόναι | ζευγνύναι.

Second Aorist.

θεῖναι | στῆναι | δοῦναι.

PARTICIPLES.

Present and Imperfect.

τιθ-είς -εῖσα -έν | ἱστ-άς -ᾶσα -άν | διδ-ούς -οῦσα -όν | ζευγν-ύς -ῦσα -ύν.

Second Aorist.

θ-είς -εῖσα -έν | στ-άς -ᾶσα -άν | δ-ούς -οῦσα -όν

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4. The Second Aorist is formed from the root by changing α or ε into -ην, mid. -εμην, ο into -ων, mid. -ομην, and prefixing the augment; as,

R. θε, ἔθην, ἐθέμην.

5. The Future Active and Middle is the regular Future of the root; as,

τίθημι, θήσω.   δίδωμι, δώσω.
ἵστημι, στήσω.   δείκνυμι, δείξω.

6. The other tenses also are formed as from verbs in -ω.

7. But three verbs in -μι have the First Aorist in -κα;

τίθημι, ἔθηκα,   ἵημι, ἧκα.
δίδωμι, ἔδωκα.

8. The Futures θήσω, ἧσω, and στήσω, of τίθημι, ἵημι, and ἵστημι, make perf. τέθεικα, εἷκα*, and ἕστηκα, plup. εἱστήκειν and ἑστήκειν without augment.

9. In the Perf. Passive the verbs ἵστημι and δίδωμι take the short vowel; as,

ἕστηκα, ἕσταμαι.   δέδωκα, δέδομαι.

10. In the 1. Aor. Pass. of τίθημι, the ει o the Perfect is changed into ε;

τέθειται, ἐτέθην.

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* In composition only, as ἀφεῖκα.

ACCENT.

The only irregularities are, that —

1. The participles are oxytone, and the conjunctives perispomenon (keeping the circumflex throughout).

. 2. The infin. take the accent on the penult.

Obs. The 3. pl. of the indic. pres. ἱστᾶσι is really contracted from (ἱστάασι), in analogy with τιθεῖσι from τιθέασι &c. This explains the accentuation.

Observations, Dialects.

1. The full form of the 3. pl. of the indic. pres. in -εασι, -οασι, -υασι is the usual one in Attic, and occurs also in Ionic not unfrequently. The other forms in -εισι, -ουσι, -υσι belong to the old Attic, Ionic and Common dialects.

2. The original form of the imperat. pres. was in -θι. This very seldom occurs, except in some few verbs, which retain it regularly, such as φημί, φαθί; εἰμί, ἴσθι; εἶμι, ἴθι. Epic poets have sometimes a strengthened variety of this form; as, δίδωθι, ἐμπίπληθι.

3. Verbs in -υμι have rarely any opt. or conj., but borrow these from verbs in -υω; as ζεύγνυμι, conj. ζευγνύω. In the Epic dial. and in Doric, an opt. does now and then occur, which is remarkable as merging the distinctive ι of the opt. in υ; as ἐκδῦμεν opt. from ἐξέδυν, φύη opt. from ἔφυν. Where the conj. is found, it loses the term. proper to this mood, and assumes that of the indic., a cir-

Second Aorist.

	S.	D.	P.
ἐθ-	-ην	ἐθ-ετον -έτην	ἐθ-εμεν -ετε -εσαν
ἱστ-	-ην	ἱστ-ητον -ήτην	ἱστ-ημεν -ητε -ησαν
ἐδ-	-ων	ἐδ-οτον -ότην	ἐδ-ομεν -οτε -οσαν.

IMPERATIVE.

Present.

	S.		D.	P.	
τίθει	-έτω	τίθε-ετον	-έτων	τίθ-ετε	-έτωσαν and -έντων
ἵστη	-άτω	ἱστ-ατον	-άτων	ἱστ-ατε	-άτωσαν and -άντων
δίδου	-ότω	διδ-οτον	-ότων	διδ-οτε	-ότωσαν and -όντων
ζεύγνυ	-ύτω	ζεύγνυ-υτον	-ύτων	ζεύγνυ-υτε	-ύτωσαν and -όντων.

9. The Epic form of the infin. is in -μεν, -μεναι; as τιθέμεν, δόμεναι; sometimes strengthened; as, τιθήμεναι.

10. The 1. aor. ἔθηκα, ἔδωκα, ἧκα are used only in the indic., and of the two former, good authors have (with very rare exceptions) only the singular and the 3. pl., other forms being supplied by the 2. aor., of which the sing. inflexions in the indic. ἔθην &c. have no real existence. Ion. and Dor. writers have also the mid. ἐθηκάμην in the indic. with the part. θηκάμενος, late writers have sometimes ἐδωκάμην in the indic., and compounds of ἡκάμην (in the indic.) occur, though rarely, in the best writers of Att. prose and poetry and of the Common dialect.

11. There is some uncertainty about the correctness of such opt. forms as δώην, ἀλώην for δοίην, ἀλοίην, though many grammarians accept them as genuine and classical. The 3. sing. δώη must not be confounded with δώη the 3. sing. conj. for δῷ.

12. In Ionic Greek generally, and sometimes in Epic, the conjunctives are resolved by the insertion of ε, if the verb ends in -ημι, and of ω, if the verb ends in -ωμι; as, τιθέω, τιθέῃς &c., θέω, θέῃς &c., δώω, δώῃς &c.

13. Homer has several forms of the conjunctive aorist, the regular form, the open Ionic form, and strengthened modifications of this — θείω, στείω, θείομεν, στείομεν, θείωσι, στείωσι, θήῃς, στήῃς, θήῃ, στήῃ, θείετον, θείετε, στήετον, στήετε &c.

14. The 2. sing. of the indic. pres. has often in Æol., Dor. and Ep. the appended -θα; as, τίθησθα, δίδοισθα for τίθης, δίδως (the latter, as if formed from διδοῖς of διδόω, some gramm. write διδοῖσθα).

Second Aorist.

S.	D.	P.
θ-είην	θ-είητον, -είητην	θ-είημεν, -είητε, -είησαν
-είης	-είτον, -είτην	-είμεν, -είτε, -είεν
-είη		
στ-αίην	στ-αίητον, -αίητην	στ-αίημεν, -αίητε, -αίησαν
-αίης	-αίτον, -αίτην	-αίμεν, -αίτε, -αίεν
-αίη		
δ-οίην	δ-οίητον, -οίητην	δ-οίημεν, -οίητε, -οίησαν
-οίης	-οίτον, -οίτην	-οίμεν, -οίτε, -οίεν.
-οίη		

CONJUNCTIVE.

Present.

S.	D.	P.
τιθ-ῶ	τιθ-ῆτον, -ῆτον	τιθ-ῶμεν, -ῆτε, -ῶσι
-ῇς		
-ῇ		
ἱστ-ῶ	ἱστ-ῆτον, -ῆτον	ἱστ-ῶμεν, -ῆτε, -ῶσι
-ῇς		
-ῇ		
διδ-ῶ	διδ-ῶτον, -ῶτον	διδ-ῶμεν, -ῶτε, -ῶσι.
-ῷς		
-ῷ		

Second Aorist.

	S.	D.	P.
θ-ῶ	-ῇ	θ-ῆτον -ῆτον	θ-ῶμεν -ῆτε -ῶσι
στ-ῶ	-ῇς	στ-ῆτον -ῆτον	στ-ῶμεν -ῆτε -ῶσι
δ-ῶ	-ῷς	δ-ῶτον -ῶτον	δ-ῶμεν -ῶτε -ῶσι

INFINITIVE.

Present and Imperfect.

τιθέναι | ἱστάναι | διδόναι | ζευγνὺναι

Second Aorist.

θεῖναι | στῆναι | δοῦναι

PARTICIPLES.

Present and Imperfect.

τιθ-είς -εῖσα -έν | ἱστ-άς -ᾶσα -άν | διδ-ούς -οῦσα -όν | ζευγν-ύς -ῦσα -ύν

Second Aorist.

θ-είς -εῖσα -έν | στ-άς -ᾶσα -άν | δ-ούς -οῦσα -όν

12*

Indicative.	Imperative.	Optative.	Conjunctive.	Infinitive.	Participle.
Present, τίθημι	τίθει	τιθείην	τιθῶ	τιθέναι	τιθείς
Imperfect, ἐτίθην		τιθείην		τιθέναι	τιθείς
2. *Aorist,* ἔθην	θές	θείην	θῶ	θεῖναι	θείς
Present, ἵστημι	ἵστη	ἱσταίην	ἱστῶ	ἱστάναι	ἱστάς
Imperfect, ἵστην		ἱσταίην		ἱστάναι	ἱστάς
2. *Aorist,* ἔστην	στῆθι	σταίην	στῶ	στῆναι	στάς
Present, δίδωμι	δίδου	διδοίην	διδῶ	διδόναι	διδούς
Imperfect, ἐδίδων		διδοίην		διδόναι	διδούς
2. *Aorist,* ἔδων	δός	δοίην	δῶ	δοῦναι	δούς
Present, ζεύγνυμι	ζεύγνυ			ζευγνύναι	ζευγνύς
Imperfect, ἐζεύγνυν				ζευγνύναι	ζευγνύς

ACCENT.

The only irregularities are, that —

1. The participles are oxytone, and the conjunctives perispomenon (keeping the circumflex throughout).

. 2. The infin. take the accent on the penult.

Obs. The 3. pl. of the indic. pres. ἱστᾶσι is really contracted from (ἱστάασι), in analogy with τιθεῖσι from τιθέασι &c. This explains the accentuation.

Observations, Dialects.

1. The full form of the 3. pl. of the indic. pres. in -εασι, -οασι, -υασι is the usual one in Attic, and occurs also in Ionic not unfrequently. The other forms in -εισι, -ουσι, -υσι belong to the old Attic, Ionic and Common dialects.

2. The original form of the imperat. pres. was in -θι. This very seldom occurs, except in some few verbs, which retain it regularly, such as φημί, φαθί; εἰμί, ἴσθι; εἶμι, ἴθι. Epic poets have sometimes a strengthened variety of this form; as, δίδωθι, ἐμπίπληθι.

3. Verbs in -υμι have rarely any opt. or conj., but borrow these from verbs in -υω; as ζεύγνυμι, conj. ζευγνύω. In the Epic dial. and in Doric, an opt. does now and then occur, which is remarkable as merging the distinctive ι of the opt. in υ; as ἐκδῦμεν opt. from ἐξέδυν, φύη opt. from ἔφυν. Where the conj. is found, it loses the term. proper to this mood, and assumes that of the indic., a cir-

cumflex over the penult being the only mark of distinction; as, διασκεδαννύσι. This form is to be met with but very rarely, chiefly however in the New Attic of Plato.

4. In the dual and plural of the optative pres., the shorter forms in -ειτον &c., -αιτον &c., -οιτον &c. are generally preferred in the Attic dial., and the 3. plural is always in -εν in all dialects. The 2. aor., on the contrary, has far more commonly the longer forms, except in the 3. pl., and even in that the termination -ησαν is to be found, though hardly ever.

5. In Epic, Ionic and Doric Greek, verbs in -εω, -οω with the reduplication or prefixed ι, are not uncommonly used for verbs in -μι, both in the pres. and imperf. indic., but (with few exceptions in classical Greek) only in the 2. and 3. pers. sing. The corresponding forms from verbs in -αω very rarely occur. It is doubtful whether the Attic dial. admitted this usage in the pres. tense, but in the imperf. it seems to have been common.

6. The term. of the 3. pl. imperf. and 2. aor. are often shortened in the Epic and Doric poets into -εν, -αν, -ον, -υν: as, τίθεν for ἐτίθεσαν, ἔσταν for ἔστησαν, ἔδον for ἔδοσαν. This occurs, but hardly ever, in the Attic dramatists also.

7. In composition, στῆθι frequently becomes στα. So βῆθι, imper. 2. aor. of βαίνω, when compounded, often takes the form βα.

8. The imperf. and 2. aor. often take the termination -σκον, -σκε; &c. (always with the short vowel) in Epic Greek; as, ἵστασκε, δόσκον, δύσκε.

INFINITIVE.

Present and Imperfect Passive and Middle.

τίθεσθαι | ἵστασθαι | δίδοσθαι | ζεύγνυσθαι.

Second Aorist Middle.

θέσθαι | στάσθαι | δόσθαι.

PARTICIPLES.

Present and Imperfect Passive and Middle.

τιθέμεν-ος -η- -ον | ἱστάμεν-ος -η- -ον | διδόμεν-ος -η- -ον | ζευγνύμεν-ος -η- -ον.

Second Aorist Middle.

θέμεν-ος -η- -ον | στάμεν-ος -η- -ον | δόμεν-ος -η- -ον.

15. Epic poets often lengthen the vowels for metrical reasons; as, διδοῦναι for διδόναι, δίδωθι for (δίδοθι), ζευγνῦμεν for ζευγνύμεν infin.

16. The 3. sing. of the conjunctive takes the paragogic -σι more often in these verbs than in verbs in -ω.

17. Verbs in -ημι from -αω, but not those from -εω, often take ᾱ for η in the Doric dial.; as ἵσταμι, στᾶθι, στᾶμεν for ἵστημι, στῆθι, στῆναι, βᾶμες for ἔβημεν.

18. The following examples will illustrate other dialectic changes:

	Common Form.	Æolic.
Indic. Pres.	δίδωμι, δίδως, δίδωσι	δίδοιμι, δίδοισθα, δίδοι.
		Doric.
	τίθησι, ἵστησι	τίθητι, ἵστατι
	δίδωσι, ζεύγνυσι	δίδωτι, ζεύγνυτι
	τιθεῖσι, ἱστᾶσι &c.	τίθεντι, ἵσταντι &c.
		Ionic.
Indic. Imp.	ἐτίθην, ἐτίθη	ἐτίθεα, ἐτίθεε
		Doric.
Imperat. Pres. δίδου		δίδοι
Infin. Pres.	διδόναι	διδῶν.

19. The original term. of the participle was -νς, and this survived in some sub-dialects of the Æolic; as, τιθένς for τιθείς.

Obs. Those tenses of verbs in -μι which are formed as from verbs in -ω, are of course liable to the same dialectic variations as verbs in -ω.

ACCENT.

1. The conjunctives are properisp., and keep the accent throughout on the ω and η.

2. The imper. of the 2. Aor. Mid. is perisp. (as arising from contraction: thus (θέσο), θέο, θοῦ), and its infin. is parox.

Observations, Dialects.

1. In τίθεμαι and most other verbs in -εμαι, the indic. pres. and imperf., with the imperat. pres., seem to have commonly had both the full and the shorter forms (-εσαι and η &c.) in use, with a general preference for the latter in the prose of the Att. and Comm. dialects. The 2. aor. regularly takes the shorter forms.

2. In verbs in -αμαι, good prose-writers have the full form in the 2. sing. of the indic. pres.; as, δύνασαι, ἐπίστασαι: the shorter form in -ᾳ or -η belongs rather to poetry and late prose. The 2. sing. of the imperf. seems to be commonly shortened in Attic prose, whilst the lengthened form is the exclusive Attic prose form in the 2. sing. imperat. of some verbs, and in others is not found beyond poetry and Ionic prose. The 2. aor. mostly has the shorter forms.

3. In verbs in -ομαι, there is no shortened form of the indic. pres. in the 2. sing., and no full one of the imperat. 2. aor., whilst the im-

perf. and imper. pres. seem to have had both forms equally in use.

4. The Epic dial. has frequently such open forms of the imperat. as μάρναο, σύνθεο &c.

5. In the 2. sing. of the indic. pres. the Ionic writers often syncopate the full form -ασαι of verbs in -αμαι, and substitute ε for α; as, δύνεαι, ἐπίστεαι.

6. Before the termin. -σαι and -σο, the Epic poets often insert ς; as, πέτασσαι for πέτασαι.

7. In Attic Greek, the opt. and conj. of the middle voice are not uncommonly formed as if from barytone verbs in -ω; as, τίθοιτο for τίθειτο, πρόοισθε for προεῖσθε, κατάθωμαι for καταθῶμαι (the change in the conj. consisting only in the accentuation). So also the poetic forms μαρνοίμην for μαρναίμην, κρέμοισθε for κρέμαισθε. The verb ἵσταμαι is never so inflected, except in composition.

8. Ionic writers insert ε before the term. -ωμαι of the conj. as before -ω in the active voice, and sometimes form the opt. in -εοιμην.

9. They also use the term. -αται, -ατο for -νται, -ντο, as in verbs in -ομαι, and where α precedes the term., change this into ε. So τιθέαται for τίθενται, ἐπιστέατο for ἠπίσταντο.

10. As in the active voice, and less rarely, the conj. of verbs in -υμαι is sometimes only a strengthened form of the indic.; as, διασκεδαννῦται; and the opt. has the term. -ῡμην without the distinctive ι; as πηγνῦτο. Otherwise these verbs borrow the opt. and conj. from corresponding words in -ύομαι; as, πηγνύοιτο, διασκεδαννύηται (See Obs. 3. on the Active Voice).

Peculiar Meaning of certain Perfects and 2. Aorists.

The verb ἵστημι undergoes a peculiar change of meaning in the Perfect, Pluperfect and 2. Aorist of the Active Voice. Whereas the Present and other tenses of the verb have a transitive sense, *place,* those tenses take a reflexive or intransitive signification, *place one-self, stand.* Thus Pres. ἵστημι, *I place*; 1. Aor. ἔστησα, *I placed*; but Perf. ἔστηκα, *I have placed myself* i. e. *I stand*; Plup. εἱστήκειν or ἑστήκειν, *I had placed myself* i. e. *I was standing*; 2. Aor. ἔστην, *I placed myself* i. e. *I stood.*

In analogy with this verb are some few others with Perf. and 2. Aor. having intransitive, reflexive or passive meanings. Thus φύω, φύσω &c. *produce*; Perf. πέφυκα, *I have been produced* i. e. *I am*; 2. Aor. ἔφυν, *I was*: obsol. ἁλίσκω, *I catch, I take*; Perf. ἑάλωκα, *I have been taken, I am taken*; 2. Aor. ἑάλων, *I was taken*: δύω, *immerge,* δέδυκα, ἔδυν, *sink*: σβέννυμι, *extinguish*; ἔσβηκα, ἔσβην, *go out.**

῞Ιημι, *I send.*

ACTIVE VOICE.

Ind. Pres. ἵημι &c. like τίθημι, 3. pl. ἱᾶσι or ἱεῖσι.

— *Imperf.* ἵειν, ἵεις, ἵει, ἵετον, ἱέτην, ἵεμεν, ἵετε, ἵεσαν or ἵουν.

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* Compare p. 145 for an opposite peculiarity in some other verbs.

Second Aorist Middle.

	S.		D.		P.	
θ-είμην	-εῖο		-εῖσθον	θ-είμεθα	-εῖσθε	-εῖντο
στ-αίμην	-αῖο		-αῖσθον	στ-αίμεθα	-αῖσθε	-αῖντο
δ-οίμην	-οῖο		-οῖσθον	δ-οίμεθα	-οῖσθε	-οῖντο.
	-εῖτο		-είσθην			
	-αῖτο		-αίσθην			
	-οῖτο		-οίσθην			

CONJUNCTIVE.

Present Passive and Middle.

	S.		D.		P.	
τιθ-ῶμαι	-ῇ		τιθ-ώμεθον	-ῆσθον	τιθ-ώμεθα	-ῆσθε
ἱστ-ῶμαι	-ῇ		ἱστ-ώμεθον	-ῆσθον	ἱστ-ώμεθα	-ῆσθε
διδ-ῶμαι	-ῷ		διδ-ώμεθον	-ῶσθον	διδ-ώμεθα	-ῶσθε
	-ῆται		-ῆσθον		-ῶνται	
	-ῆται		-ῆσθον		-ῶνται	
	-ῶται		-ῶσθον		-ῶνται.	

Second Aorist Middle.

	S.		D.		P.	
θ-ῶμαι	-ῇ		θ-ώμεθον	θῆσθον	θώμεθα	θῆσθε	θῶνται
στ-ῶμαι	-ῇ		στ-ώμεθον	στῆσθον	στώμεθα	στῆσθε	στῶνται
δ-ῶμαι	-ῷ		δ-ώμεθον	δῶσθον	δώμεθα	δῶσθε	δῶνται.

c

INFINITIVE.

Present and Imperfect Passive and Middle.

τίθεσθαι | ἵστασθαι | δίδοσθαι | ζεύγνυσθαι.

Second Aorist Middle.

θέσθαι | στάσθαι | δόσθαι.

PARTICIPLES.

Present and Imperfect Passive and Middle.

τιθέμενος, η, ον | ἱστάμενος, η, ον | διδόμενος, η, ον | ζευγνύμενος, η, ον

Second Aorist Middle.

θέμενος, η, ον | στάμενος, η, ον | δόμενος, η, ον

INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLE.
Pres. P. & M., τίθεμαι	τίθ-εσο, -ου	τιθείμην	τιθῶμαι	τίθεσθαι	τιθέμενος
Imperfect, ἐτιθέμην.		τιθείμην		τίθεσθαι	τιθέμενος
2. Aorist M., ἐθέμην	θοῦ	θείμην	θῶμαι	θέσθαι	θέμενος
Pres. P. & M., ἵσταμαι	ἵστα-σο, -ω	ἱσταί,ην	ἱστῶμαι	ἵστασθαι	ἱστάμενος
Imperfect, ἱστάμην		ἱσταίμην		ἵστασθαι	ἱστάμενος
2. Aorist M., ἐστάμην	στάσο, στῶ	σταίμην	στῶμαι	στάσθαι	στάμενος
Pres. P. & M., δίδομαι	δίδ-οσο, -ου	διδοίμην	διδῶμαι	δίδοσθαι	διδόμενος
Imperfect, ἐδιδόμην		διδοίμην		δίδοσθαι	διδόμενος
2. Aorist M., ἐδόμην	δοῦ	δοίμην	δῶμαι	δόσθαι	δόμενος
Present, ζεύγνυμαι	ζεύγν-υσο			ζεύγνυσθαι	ζευγνύμενος
Imperf., ἐζευγνύμην				ζεύγνυσθαι	ζευγνύμενος

ACCENT.

1. The conjunctives are properisp., and keep the accent throughout on the ω and η.

2. The imper. of the 2. Aor. Mid. is perisp. (as arising from contraction: thus (θέσο), θέο, θοῦ), and its infin. is parox.

Observations, Dialects.

1. In τίθεμαι and most other verbs in -εμαι, the indic. pres. and imperf., with the imperat. pres., seem to have commonly had both the full and the shorter forms (-εσαι and η &c.) in use, with a general preference for the latter in the prose of the Att. and Comm. dialects. The 2. aor. regularly takes the shorter forms.

2. In verbs in -αμαι, good prose-writers have the full form in the 2. sing. of the indic. pres.; as, δύνασαι, ἐπίστασαι: the shorter form in -ᾳ or -η belongs rather to poetry and late prose. The 2. sing. of the imperf. seems to be commonly shortened in Attic prose, whilst the lengthened form is the exclusive Attic prose form in the 2. sing. imperat. of some verbs, and in others is not found beyond poetry and Ionic prose. The 2. aor. mostly has the shorter forms.

3. In verbs in -ομαι, there is no shortened form of the indic. pres. in the 2. sing., and no full one of the imperat. 2. aor., whilst the im-

perf. and imper. pres. seem to have had both
forms equally in use.

4. The Epic dial. has frequently such open forms
of the imperat. as μάρναο, σύνθεο &c.

5. In the 2. sing. of the indic. pres. the Ionic
writers often syncopate the full form -ασαι of verbs
in -αμαι, and substitute ε for α; as, δύνεαι, ἐπίστεαι.

6. Before the termin. -σαι and -σο, the Epic poets
often insert ς; as, πέτασσαι for πέτασαι.

7. In Attic Greek, the opt. and conj. of the
middle voice are not uncommonly formed as if from
barytone verbs in -ω; as, τίθοιτο for τίθειτο, πρό-
οισθε for προεῖσθε, κατάθωμαι for καταθῶμαι (the
change in the conj. consisting only in the accentua-
tion). So also the poetic forms μαρνοίμην for μαρ-
ναίμην, κρέμοισθε for κρέμαισθε. The verb ἵσταμαι
is never so inflected, except in composition.

8. Ionic writers insert ε before the term. -ωμαι
of the conj. as before -ω in the active voice, and
sometimes form the opt. in -εοιμην.

9. They also use the term. -αται, -ατο for -νται,
-ντο, as in verbs in -ομαι, and where α precedes the
term., change this into ε. So τιθέαται for τίθενται,
ἐπιστέατο for ἠπίσταντο.

10. As in the active voice, and less rarely, the
conj. of verbs in -υμαι is sometimes only a strength-
ened form of the indic.; as, διασκεδαννῦται; and the
opt. has the term. -ῦμην without the distinctive ι;
as πηγνῦτο. Otherwise these verbs borrow the opt.
and conj. from corresponding words in -ύομαι; as, πη-
γνύοιτο, διασκεδαννύηται (See *Obs.* 3. on the Active
Voice).

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Peculiar Meaning of certain Perfects and 2. Aorists.

The verb ἵστημι undergoes a peculiar change of meaning in the Perfect, Pluperfect and 2. Aorist of the Active Voice. Whereas the Present and other tenses of the verb have a transitive sense, *place*, those tenses take a reflexive or intransitive signification, *place one-self, stand.* Thus Pres. ἵστημι, *I place*; 1. Aor. ἔστησα, *I placed*; but Perf. ἔστηκα, *I have placed myself* i. e. *I stand*; Plup. εἱστήκειν or ἑστήκειν, *I had placed myself* i. e. *I was standing*; 2. Aor. ἔστην, *I placed myself* i. e. *I stood.*

In analogy with this verb are some few others with Perf. and 2. Aor. having intransitive, reflexive or passive meanings. Thus φύω, φύσω &c. *produce*; Perf. πέφυκα, *I have been produced* i. e. *I am*; 2. Aor. ἔφυν, *I was*: obsol. ἁλίσκω, *I catch, I take*; Perf. ἑάλωκα, *I have been taken, I am taken*; 2. Aor. ἑάλων, *I was taken*: δύω, *immerge,* δέδῡκα, ἔδυν, *sink*: σβέννυμι, *extinguish*; ἔσβηκα, ἔσβην, *go out.**

῎Ιημι, *I send.*
ACTIVE VOICE.

Ind. Pres. ἵημι &c. like τίθημι, 3. pl. ἱᾶσι or ἱεῖσι.

— *Imperf.* ἵειν, ἵεις, ἵει, ἵετον, ἱέτην, ἵεμεν, ἵετε, ἵεσαν or ἵουν.

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* Compare p. 145 for an opposite peculiarity in some other verbs.

Ind. 2. *Aor.* No sing. εἶτον, εἶτην, εἶμεν, εἶτε, εἶσαν.

Imper. Pres. ἴει &c. like τίθει.

— 2. *Aor.* ἔς &c. like θές.

Opt. Pres. & Imp. ἱείην &c. like τιθείην, 2. pl. ἱείητε or ἴοιτε, 3. pl. ἱεῖεν or ἴοιεν.

— 2. *Aor.* εἶην &c. like θείην.

Conj. Pres. ἱῶ &c. like τιθῶ.

— 2. *Aor.* ὦ &c. like θῶ.

Inf. Pres. & Imp. ἱέναι.

— 2. *Aor.* εἶναι.

Part. Pres. & Imp. ἱείς &c. like τιθείς.

— 2. *Aor.* εἶς &c. like θείς.

PASSIVE AND MIDDLE VOICES.

Ind. Pres. P. & M. ἴεμαι &c. like τίθεμαι.

— *Imperf. P. & M.* ἱέμην &c. like ἐτιθέμην.

— 2. *Aor. M.* εἶμην, εἶσο, εἶτο &c.

Imp. Pres. P. & M. ἴεσο &c. like τίθεσο.

— 2. *Aor. M.* οὗ &c. like θοῦ.

Opt. Pres. & Imp. P. & M. ἱείμην &c. like τιθείμην or ἱοίμην &c. like τυπτοίμην.

— 2. *Aor. M.* εἶμην &c. like θείμην or οἶμην &c. like τυποίμην.

Conj. Pres. & Imp. P. & M. ἱῶμαι &c. like τιθῶμαι or ἵωμαι &c. like τύπτωμαι.

— 2. *Aor. M.* ὦμαι &c. like θῶμαι.

Inf. Pres. & Imp. P. & M. ἴεσθαι.

— 2. *Aor. M.* ἔσθαι.

Part. Pres. & Imp. P. & M. ἱέμενος &c. like τιθέμενος.

— 2. *Aor. M.* ἔμενος &c. like θέμενος.

The other parts of the verb are — Active, Fut. ἥσω, 1. Aor. ἧκα, Perf. εἶκα, Plup. εἵκειν; Passive, Perf. εἶμαι, Plup. εἵμην, 1. Aor. εἵθην, 1. Fut. ἐθήσομαι; Middle, Fut. ἥσομαι, 1. Aor. ἡκάμην.

Observations, Dialects.

1. Many of the forms here given occur only in composition.

2. The initial ι is long in Attic, short in Epic Greek, but with frequent exceptions in both dialects.

3. The regular formations ἵην, ἵης, ἵη in the sing. of the Active Imperf. are, to say the least, extremely rare. The plur. form ἵουν no doubt arises from the collateral verb ἱέω, of which other traces exist in some passages.

4. The Epic dialect has a short form of the fut. ἀνέσω for ἀνήσω, and, according to some grammarians, the aor. forms ἄνεσαν, ἀνέσαιμι occurring in Hom. are to be referred to the verb ἀνίημι, and considered Epic forms of its 1. Aorist.

5. The so-called Doric ἕωνται for εἷνται 3. pl. of Pass. Perf. occurs in Herodotus, in the shape of the comp. ἀνέωνται, and in the late dial. of the N. T., in the comp. ἀφέωνται.

6. Herodotus has imperf. ἐμετίετο for μεθίετο, and, in analogy with this, perf. part. μεμετιμένος for μεθειμένος.

7. The comp. ἀφίημι sometimes takes the augm. at the beginning, sometimes not, in the

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imperfect; as, ἠφίετε, ἀφίετε, ἠφίετο, ἀφίετο. The N. T. has the form ἤφιε 3. sing. of the imperf., as if from ἤφιον.

There are other dialectic varieties, common to ἵημι with other verbs in -μι and verbs in -ω, which it seems unnecessary to particularise.

Φημί, *I say.*

ACTIVE VOICE.

Indic. Pres. φημί &c. like ἵστημι.

— *Imp.* ἔφην, ἔφης or (more commonly) ἔφησθα, ἔφη &c. like ἵστην.

Imper. Pres. φάθι or φαθί, φάτω &c. like ἵστη.

Opt. Pres. & Imp. φαίην &c. like ἱσταίην, 3. pl. φαίησαν or φαῖεν.

Conj. Pres. φῶ &c. like ἱστῶ.

Inf. Pres. & Imp. φάναι.

Part. Pres. & Imp. φάς like ἱστάς.

MIDDLE VOICE.

Ind. Pres. 2. pl. φάσθε.

— *Imp.* ἐφάμην, —, ἔφατο, ——— ἔφαντο.

Imper. Pres. φάο, φάσθω, ——— φάσθε.

Inf. Pres. & Imp. φάσθαι.

Part. Pres. & Imperf. φάμενος like ἱστάμενος.

The other parts of the verb are Fut. φήσω, 1. Aor. ἔφησα, of the Active Voice, and Perf. Imperat. πεφάσθω (3. sing.), Part. πεφασμένος, of the Passive, with Fut. φήσομαι, of the Middle.

Observations.

1. The 2. sing. of the indic. pres. is variously accented, and written by some with, by others without the ι subscribed. It seems most correct to write it φῇς.

2. The indic. pres., with the exception of the 2. sing., is enclitic.

3. The imp. ἔφην frequently passes into the meaning of an aorist, and many gramm. consider it an aorist.

4. The 1. Aor. ἔφησα seems to want the imperative.

5. Plato has the imperat. πεφάσθω, but the part. πεφασμένος is Epic only. Late writers have a 3. sing. of the indic. perf. πέφαται, and even a pass. aor. (in comp.) ἐφάθην.

6. The middle forms are poetical, except that the part. φάμενος occurs sometimes in Attic prose and in the prose of the Common dialect.

7. In colloquial speech, φημί was shortened into ἠμί very commonly, and, like the Latin *inquam*, inserted parenthetically for the most part. This form occurs in the 1. sing. of the indic. pres. ἠμί, and in the 1. and 3. sing. of the imperf. ἦν, ἦ, and very rarely indeed in the 3. sing. of the indic. pres. ἠσί. The Epic poets also use the 3. sing. imperf. ἦ as an equivalent of ἔφη or ἔφατο.

Ind. 2. *Aor.* No sing. εἶτον, εἴτην, εἶμεν, εἶτε, εἶσαν. ·

Imper. Pres. ἵει &c. like τίθει.

— 2. *Aor.* ἕς &c. like θές.

Opt. Pres. & Imp. ἱείην &c. like τιθείην, 2. pl. ἱείητε or ἵοιτε, 3. pl. ἱεῖεν or ἵοιεν.

— 2. *Aor.* εἵην &c. like θείην. ·

Conj. Pres. ἱῶ &c. like τιθῶ.

— 2. *Aor.* ὧ &c. like θῶ.

Inf. Pres. & Imp. ἱέναι.

— 2. *Aor.* εἶναι.

Part. Pres. & Imp. ἱείς &c. like τιθείς.

— 2. *Aor.* εἵς &c. like θείς.

PASSIVE AND MIDDLE VOICES.

Ind. Pres. P. & M. ἵεμαι &c. like τίθεμαι.

— *Imperf. P. & M.* ἱέμην &c. like ἐτιθέμην.

— 2. *Aor. M.* εἵμην, εἶσο, εἶτο &c.

Imp. Pres. P. & M. ἵεσο &c. like τίθεσο.

— 2. *Aor. M.* οὗ &c. like θοῦ.

Opt. Pres. & Imp. P. & M. ἱείμην &c. like τιθείμην or ἱοίμην &c. like τυπτοίμην.

— 2. *Aor. M.* εἵμην &c. like θείμην or οἵμην &c. like τυποίμην.

Conj. Pres. & Imp. P. & M. ἱῶμαι &c. like τιθῶμαι or ἵωμαι &c. like τύπτωμαι.

— 2. *Aor. M.* ὧμαι &c. like θῶμαι.

Inf. Pres. & Imp. P. & M. ἵεσθαι.

— 2. *Aor. M.* ἕσθαι.

Part. Pres. & Imp. P. & M. ἱέμενος &c. like τιθέμενος.

— 2. *Aor. M.* ἕμενος &c. like θέμενος.

The other parts of the verb are — Active, Fut. ἥσω, 1. Aor. ἧκα, Perf. εἶκα, Plup. εἶκειν; Passive, Perf. εἶμαι, Plup. εἴμην, 1. Aor. εἴθην, 1. Fut. ἐθήσομαι; Middle, Fut. ἥσομαι, 1. Aor. ἡκάμην.

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Conj. Pres. φῶ &c. like ἱστῶ.

Inf. Pres. & Imp. φάναι.

Part. Pres. & Imp. φάς like ἱστάς.

MIDDLE VOICE.

Ind. Pres. 2. pl. φάσθε.

— *Imp.* ἐφάμην, —, ἔφατο, ———— ἔφαντο.

Imper. Pres. φάο, φάσθω, ———— φάσθε.

Inf. Pres. & Imp. φάσθαι.

Part. Pres. & Imperf. φάμενος like ἱστάμενος.

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Εἰμί, I am.

INDICATIVE.

	S.			D.		P.		
Present,	εἰμί	εἶ	ἐστί	ἐστόν	ἐστόν	ἐσμέν	ἐστέ	εἰσί
Imperf.,	ἦν	ἦσθα	ἦν	ἦτον or ἤτην	ἦστον ἤστην	ἦμέν ἦμεν	ἦτε or ἦστε	ἦσαν
Future,	ἔσομαι	ἔσῃ	ἔσται, ἔσεται	ἔσεσθον	ἐσόμεθον	ἐσόμεθα	ἔσεσθε	ἔσονται

IMPERATIVE.

	S.		D.		P.	
Present,	ἴσθι	ἔστω	ἔστον	ἔστων	ἔστε	ἔστωσαν, rarely ἔστων, very rarely ὄντων.

OPTATIVE.

	S.			D.		P.		
Pres.&Imp.,	εἴην	εἴης	εἴη	εἴητον	εἰήτην	εἴημεν or εἶμεν	εἴητε or εἶτε	εἴησαν or εἶεν
Future,	ἐσοίμην	ἔσοιο	ἔσοιτο	ἔσοισθον	ἐσοίμεθον	ἐσοίμεθα	ἔσοισθε	ἔσοιντο.

CONJUNCTIVE.

	S.			D.		P.		
Present, ὦ	ᾖς	ᾖ	ἦτον	ἦτον	ὦμεν	ἦτε	ὦσι.	

INFINITIVE.

Present and Imperfect, εἶναι | Future, ἔσεσθαι.

PARTICIPLES.

Present and Imperfect, ὤν οὖσα ὄν | Future, ἐσόμενος ἐσομένη ἐσόμενον.

Observations.

1. The indic. pres. (except the 2. sing. εἶ) is enclitic.

2. The usual form of the 2. sing. of the imperfect is ἦσθα: ἦς belongs (only, or chiefly) to late writers. In the dual, ἦστον, ἤστην are the more common forms, but ἦτε in the pl. is rare.

3. Another form of the 1. sing. in the imperfect is ἤμην, very rare, to say the least, in the best authors, but not unfrequent in Plutarch, Lucian and later writers. In the N. T. a plur. ἤμεθα occurs.

4. In the future, the 3. singular is found at full length, ἔσεται, only in poetry, chiefly Epic.

5. The short forms of the optative, εἴτην &c. are rare, except in the 3. plural.

6. There is a 3. sing. of the imper. ἤτω for ἔστω, doubtful in classical writers, but occurring in late ones, and found in the N. T.

7. For the 1. sing. of the imperfect the Attics occasionally used ἤ instead of ἦν, but for the 3. sing. ἦ, found in almost all the grammars, there appears to be no authority whatever.

Dialects.

Com. Form.	Doric.	Ionic.	Epic.
εἰμί	ἐμμί		
εἶ	ἐσσί (and poet.)	εἶς	εἶς
ἐστί	ἐντί		
ἐσμέν	εἰμέν, εἰμές	εἰμέν	εἰμέν
εἰσί	ἐντί		ἔασι
ἦν		ἔα (hence the Att. ἦ)	ἔα, ἦα, ἔον, ἔσκον
ἦσθα		ἔας	ἔησθα

Com. Form.	Doric.	Ionic.	Epic.	Æol.
ἦν	ἦς	ἔην	ἔην, ἦην, ἦεν, ἔσκε	εἴησθα
ἦμεν	ἦμες			
ἦτε		ἔατε		
ἦσαν	ἔσαν	ἔσαν, ἔσκον	ἔσαν, εἴατο = (ἔατο) = (ἥντο) from	
			ἤμην	
ἔσομαι	ἐσοῦμαι, ἐσσοῦμαι		ἔσσομαι	
ἔσῃ	ἐσσῇ		ἔσσῃ	
ἔσται	ἐσεῖται, ἐσσεῖται		ἔσεται, ἔσσεται, ἐσσεῖται	
ἔσονται	ἐσοῦνται, ἐσσοῦνται			
ἴσθι	ἔσο		ἔσσο	
ἔστωσαν	ἐόντων			
εἴης				
εἴη		ἔοις	ἔοις	ἔοις
ὦ		ἔοι	ἔοι	ἔοι
ᾖ		ἔω	ἔω, εἴω	
			ᾖσι, ἔῃσι	ἤοι, ἔῃσι
ὦμεν	ὦμες			
ὦσι		ἔωσι	ἔωσι	
εἶναι	ἔμεν, ἔμμεν, εἶμεν, ἦμεν, ἦμες, ἦμεναι		ἔμεν, ἔμεναι, ἔμμεναι	

Com. Form.	Doric	Ionic	Epic.
ὤν, οὖσα, ὄν &c.	ἐών, ἐοῦσα, ἐοῖσα, εὖσα, ἐόν &c.	ἐών, ἐοῦσα, ἐόν &c.	ἐών, ἐοῦσα, ἐόν &c.
οὖσα	ἔασσα		
ὄντα	εὖντα		
ὄντες, ὄντων, οὖσι	ἔντες, ἔντων, ἔντασσι, very rare.		

Εἶμι, *I am going.*

INDICATIVE.

	S.	D.	P.
Present, εἶμι	εἰς or εἶ εἶσι	ἴτον ἴτον	ἤμεν ἴτε ἴασι
Imperf., ᾔειν or ᾖεις or ᾖα, ᾔεισθα	ᾔειτον or ᾔείτην or ἴτην ἴτην	ᾔειμεν or ᾔειτε or ᾔεσαν or ἤμεν ᾔτε ᾖσαν.

IMPERATIVE.

	S.	D.	P.
Present,	ἴθι ἴτω	ἴτον ἴτων	ἴτε ἴτωσαν or ἰόντων.
			ἰόντων.

OPTATIVE.

	S.			D.			P.	
Pres.&Imperf.	ἴοιμι	ἴοις	ἴοι	ἴοιτον	ἰοίτην	ἴοιμεν	ἴοιτε	ἴοιεν.

CONJUNCTIVE.

	S.			D.			P.	
Present,	ἴω	ἴῃς	ἴῃ	ἴητον	ἰῆτον	ἴωμεν	ἴητε	ἴωσι.

INFINITIVE.

Present and Imperfect, ἰέναι.

PARTICIPLE.

Present and Imperfect, ἰών ἰοῦσα ἰόν

Observations, Dialects.

1. In Attic Greek this verb has almost invariably a future sense in its pres. tense (especially the indicative), *I am going = I will go*: in Epic Greek it has this meaning sometimes, but much more often a present sense, *I go.*

2. We accordingly find in the Epic dial. a fut. εἴσομαι and 1. aor. εἰσάμην or ἐεισάμην. Some grammarians add other forms in the sense of *hasten*, a pres. ἴεμαι.

and imperf. ἱέμην. But the best critics now pretty generally agree in considering these so called middle forms as only false readings for ἵεμαι, ἱέμην.

3. The part. ἰών is irregular in accent — ἰών, not ἴων, and the subj. is not perisp. as in other verbs in -μι.

4. The regular form of the 2. sing. of the indic. pres. is εἶ: εἷς is Epic, for which another Epic form εἶσθα also occurs.

5. In the imperf. ἥειν sometimes occurs as 3. sing. in Att. Greek, chiefly before a vowel, but also before a consonant. The full forms ἥειτον &c. in the dual and pl. are rare, except ᾖσαν, for which however ᾖσαν is a poetical and occasional prose form. Epic and Ionic Greek have sometimes ᾖϊσαν. Other dialectic variation in the imperf. are —

for ᾖα, Ep. and Ion. ἤϊα, Ep. ἤϊον
— ᾖει, Ep. and Ion. ἤϊε, Ep. ᾖς, ἴε
— ᾖειν, Ep. ἴσην

for ᾖμεν, Ep. ᾖομεν
— ᾖσαν, Ep. ἤϊον, ἴσαν, the latter found
　　also in the tragic chorus.

6. In the imperat., εἶ is often found in poetry for ἴθι, but in compounds only, and Æschylus has ἴτω for ἴτωσαν, for which ἰόντων is the more frequent Attic form.

7. The 1. sing. of the opt. is sometimes in Attic ἰοίην, and as 3. sing. Epic poets have ἰείη and εἴη, though rarely.

8. Epic forms in the conj. are ἴησθα, ἴησι, ἴομεν; and in the inf. ἴμεν, ἴμεναι, ἴμμεναι. Pindar has ἴμεναι.

Meanings of the Moods and Tenses.

The Indicative Mood *predicates* or *states,* the Imperative *bids,* the Optative expresses *a wish,* or is *conditional* or *final* with reference to *the past,* the Conjunctive is *conditional* or *final* with reference to *the present* or *future,* the Infinitive is the form of the verb as *a quasi-substantive,* the Participle its form as *a quasi-adjective.*

The significations of the Tenses are —

Present, τύπτω, *I am striking,* τύπτομαι, *I am being struck.*

Imperfect, ἔτυπτον, *I was striking,* ἐτυπτόμην, *I was being struck.*

Futures Imperfect, τύψω, *I shall strike,* τυφθήσομαι, τυπήσομαι, *I shall be struck.*

Aorists, ἔτυψα, ἔτυπον, *I struck,* ἐτύφθην, ἐτύπην, *I was struck.*

Perfects, τέτυφα, τέτυπα, *I have struck,* τέτυμμαι, *I have been struck.*

Pluperfects, ἐτετύφειν, ἐτετύπειν, *I had struck,* ἐτετύμμην, *I had been struck.*

Paulo-post Future, τετύψομαι, *I shall have been struck.*

Those here given are merely the primary meanings: for a further account of the Moods and Tenses, see the Syntax.

VERBALS IN -τέος AND -τός

are formed from the 3. sing. of the indic. of the Perfect Pass., by throwing away the reduplication, and changing -ται into -τέος and -τός; as,

φιλέω, πεφίληται, φιλητέος
τιμάω, τετίμηται, τιμητός
δίδωμι, δέδοται, δοτέος
γράω, γέγραπται, γραπτός

Some of them insert ς before the termination, and some shorten the vowel of the perfect, generally in these respects following the 1. aor. pass. of the verb; as, ὁράω, δέδορται, ὁρατέος, like ἐοράθην; εὑρίσκω, εὕρηται, εὑρετός, like εὑρέθην. Some of those ending in -τος have a second, mostly poetical, form in -τος without ς: as, ἀγαπητός, ἀγαπτός.

Verbals in -τέος have the general signification of the Latin gerundives or participials in -dus. Thus, δοτέος, dandus, *to be given*. But they only imply *necessity* or *duty*, not (as the Latin gerundives sometimes do) *worthiness* or *ability*.

Verbals in -τός have commonly a Passive signification; and then either correspond with the Perfect Passive Participle, or denote *possibility*, as Latin adjectives in -*bilis*; as,

ποιητός, *made*.
ἀκουστός, *audible*.
κτητός, *that can be acquired*.

Some have an Active, and some a Neuter signification; as,

μεμπτός, *blaming,* πλωτός, *floating.*

LIST OF THE PRINCIPAL DEFECTIVE AND ANOMALOUS VERBS.**

A.

Ἄγαμαι, *I admire,* fut. ἀγάσομαι*, 1. aor. mid. ἠγασά-μην*, but mostly dep. p. aor. ἠγάσθην.

Ἄγνυμι*, ΑΓΩ, *I break,* fut. ἄξω*, 1. aor. ἔαξα*, ἦξα*, 2. perf. ἔαγα*, *I am broken,* 2. aor. pass. ἐάγην*, Attic ἐάγην*, *I was broken.*

Αἰνέω, *I praise,* fut. αἰν-έσω, -ήσω*, perf. pass. ᾔνημαι, 1. aor. ᾐνέθην.

Αἱρέω, *I take,* fut. αἱρήσω, perf. act. ᾕρηκα, perf. pass. ᾕρημαι, 1. aor. ᾑρέθην, 1. fut. pass. αἱρεθήσομαι, p. p. fut. ᾑρήσομαι, 2. aor. εἷλον, from ΈΛΩ. There is a very remarkable Epic form γέντο, the explanation of which, as given by the grammarians, is equally remarkable. They say that γέντο = Ϝέντο = Ϝέλτο = ἔλτο = ἔλετο = εἷλετο is 3. sing. 2. aor. mid. of αἱρέω.

Αἰσθάνομαι, *I perceive, am sensible of,* from αἴσθομαι, 2. aor. ᾐσθόμην; from ΑΙΣΘΕΟΜΑΙ, fut. αἰσθήσομαι, perf. ᾔσθημαι.

Ἀκαχμένος*, *pointed,* perhaps redupl. perf. part. of the pass. of ΑΧΩ.

Ἀκούω, *I hear,* fut. ἀκούσομαι, 1. aor. ἤκουσα, perf. act. ἀκήκοα, perf. pass. ἤκουσμαι.

Ἀλδαίνω*, *I nourish,* 2. aor. ἤλδανον*.

** In this list, the obsolete or assumed forms are not put within brackets, but are in capital letters.

The forms which are distinguished by * are used only or almost only by the Poets. In many instances, the compounds of these belong equally or exclusively to prose.

'Αλέξω, *I ward off*, fut. ἀλεξήσω; ἀλέξομαι mid., f. ἀλεξήσομαι and ἀλέξομαι, 1. aor. ἀλέξασθαι, from ΑΛΕΚΩ.

'Αλέομαι*, *I avoid*, also ἀλεύομαι*, 1. aor. ἠλευάμην*, inf. ἀλέασθαι* and ἀλεύασθαι*. Another form in Homer is ἀλεείνω.*

'Αλίσκομαι, *I am taken*, from 'ΑΛΟΩ, fut. ἀλώσομαι, 2. aor. ἐάλων or ἥλων, *I was taken* (the moods as those of ἔγνων: see γιγνώσκω), perf. ἐάλωκα, ἥλωκα, *I am taken*.

"Αλλομαι, *I leap*, fut. ἀλοῦμαι, 1. aor. ἡλάμην, 2. aor. ἡλόμην — whence in Homer, ἄλσο, ἄλτο, ἄλμενος, syncopated.

'Αμαρτάνω, *I err*, from 'ΑΜΑΡΤΕΩ, fut. ἀμαρτήσομαι, perf. ἡμάρτηκα, pass. ἡμάρτημαι, 2. aor. ἥμαρτον (from 'ΑΜΑΡΤΩ), in Homer ἥμβροτον.

'Αμβλίσκω, *I mis-carry*, 1. aor. ἥμβλωσα, pass. ἡμβλώθην.

'Ανᾱλίσκω, ἀνᾱλόω, *I consume*, fut. ἀναλώσω, aor. ἀνάλωσα, perf. act. ἀνάλωκα, perf. pass. ἀνάλωμαι, 1. aor. pass. ἀναλώθην.

Obs. As the second a in this verb is already long, it receives no augment in the old Attic writers. Later, ἀνήλωσα, ἀνήλωκα are also genuine forms.

'Ανδάνω, *I please*, from 'ΑΔΩ, imperf. ἥνδανον, ἐάνδανον, and ἐήνδανον*, 2. aor. ἔαδον, perf. ἔαδα*, fut. ἀδήσω.

'Ανοίγω, and ἀνοίγνυμι, *I open*, fut. ἀνοίξω, 1. aor. ἀνέῳξα, perf. act. ἀνέῳχα, perf. pass. ἀνέῳγμαι, 2. perf. ἀνέῳγα; less frequently ἥνοιξα, &c.

'Ανώγω, *I order*, imperf. ἥνωγον, fut. ἀνώξω, 1. aor. ἥνωξα, perf. ἄνωγα* with a *present* meaning, pluperf. ἡνώγειν*, imperat. ἄνωχθι and ἄνωγε.

'ΑΠΑΥΡΑΩ, *I take away*, imperf. ἀπηύρων*, 1. aor. part. ἀπούρας*, 1. aor. mid. ἀπηυράμην*, part. ἀπουράμενος*.

'Απεχθάνομαι, *I am hated*, fut. ἀπεχθήσομαι, perf. ἀπήχθημαι, 2. aor. ἀπηχθόμην.

'Αρέσκω, *I please*, fut. ἀρέσω, aor. ἥρεσα, with corresponding middle forms, and pass. pres., imperf., and aor. ἡρέσθην.

'ΑΡΩ, whence 'Αραρίσκω*. *I fasten, I fit*, 1. aor. ἦρσα*, perf. pass. ἀρήρεμαι*, 1. aor. pass. ἤρθην*, 2. perf. ἄρᾱρα* intrans. *fit, am made fast*, 2. aor. ἤρᾰρον*. Homer has the 2. perf. participle ἀρᾰρυῖα.

Hesiod has a 1. aor. middle ἀρσάμενος, and the Epic and Dor. poets have a part. ἄρμενος pass., probably for the regularly formed ἡρμένος (perf.), which however does not occur.

Αὐξάνω, from ἀέξω*, αὔξω, *I increase*, fut. αὐξήσω, 1. aor. ηὔξησα, perf. ηὔξηκα, perf. p. ηὔξημαι, aor. pass. ηὐξήθην.

Ἄχθομαι, *I am angry*, fut. ἀχθέσομαι and ἀχθεσθήσομαι, 1. aor. ἠχθέσθην.

B.

Βαίνω, *I go*, from ΒΑΩ, fut. βήσομαι*, perf. βέβηκα, sync. 3. pl. βεβάασι*, βεβᾶσι*, conj. βεβῶ*, inf. βεβάναι*, p. βεβαώς*, βεβώς*, 2. a. ἔβην, imperat. βῆθι, in compounds sometimes βᾶ*; fut. βήσω*, 1. aor. ἔβησα*, trans., *make to go*.

Some compounds have a perfect and aorist passive; as, παραβεβάσθαι, παραβαθείς.

In Homer is used βέομαι, βείομαι, *I shall live*, probably syncop. from βήσομαι, *I shall go* (*on the face of the earth*).

There is a freq. Epic. 3. aor. ἐβήσετο = ἔβη.

Βάλλω, *I cast*, fut. βαλῶ, and sometimes βαλλήσω*, 2. aor. ἔβαλον, perf. βέβληκα, p. p. βέβλημαι, aor. ἐβλήθην, f. βληθήσομαι.

There is an Epic 2. aor. ἔβλην, as from ΒΑΗΜΙ.

Βιβρώσκω, ΒΡΟΩ, ΒΡΩΜΙ, *I eat*, perf. βέβρωκα, part. sometimes sync. βεβρώς*, pass. βέβρωμαι, paulo p. fut. βεβρώσομαι*, 1. aor. ἐβρώθην, 2. aor. ἔβρων*. Another form βεβρώθω, occurs in Homer.

Βιόω, *I live*, fut. βιώσομαι, 1. aor. ἐβίωσα, 2. aor. ἐβίων, βίωθι, βιῴην, βιῶ, βιῶναι, βιούς.

Βλαστάνω, *I bud*, fut. βλαστήσω, 2. aor. ἔβλαστον, perf. βεβλάστηκα, and ἐβλάστηκα.

Βόσκω, *I feed*, fut. βοσκήσω*.

Βούλομαι, *I am willing*, imperf. ἐβουλόμην or ἠβουλό-
μην, fut. βουλήσομαι, perf. βεβούλημαι, 1. aor. ἐβουλή-
θην, ἠβουλήθην, 2. perf. βέβουλα*, as in προβέβουλα*.

Γ.

Γαμέω, *I marry***, from ΓΑΜΩ or ΓΗΜΩ, Attic fut.
γαμῶ, mid. γαμοῦμαι, 1. aor. ἔγημα (late ἐγάμησα), perf.
γεγάμηκα, p. p. γεγάμημαι.

Γηράσκω, *I grow old*, tenses supplied from γηράω.
The Attics, for γηρᾶσαι, said also γηρᾶναι*, and the Ep.
dial. has an aor. part. γηράς.

Γίγνομαι, γίνομαι, *I become*, ΓΕΙΝΩ or ΓΕΝΩ, fut.
γενήσομαι, perf. γέγονα, γεγένημαι, 2. aor. ἐγενόμην,
1. aor. causal, ἐγείνάμην, *I begat*, or *brought forth*. This
last may perhaps be more correctly assigned to γείνομαι,
the other parts of which however occur only in the
Epic and Doric poets.

An older form was ΓΑΩ, perf. γέγαα, plural γεγάατε,
γεγάασι, infin. γεγάμεν, part. γεγαώς, Attic γεγώς, all
poetic.

Γιγνώσκω, γινώσκω, *I know*, from ΓΝΟΩ, fut. γνώσο-
μαι, perf. ἔγνωκα, perf. pass. ἔγνωσμαι, 1. aor. pass.
ἐγνώσθην. From ΓΝΩΜΙ. 2. aor. ἔγνων, imperat. γνῶθι,
opt. γνοίην, conj. γνῶ, infin. γνῶναι, part. γνούς.

Obs. The forms γίγνομαι, γιγνώσκω in all the earlier
writers, except the Ionic: γίνομαι, γινώσκω from Aris-
totle downwards.

Γοάω* and γοάομαι*, *I bewail*, 2. aor. ἔγοον*.

Δ.

ΔΑΩ*, *I teach*, also *I learn*, 2. aor. ἔδαον*, *I taught*,
reduplicated 3. sing. δέδαε; 2. aor. pass. ἐδάην*, *I was*

** Active, *to marry a wife*; middle, *to marry a hus-
band.*

taught, *I learned*, fut. δαήσομαι*, perf. δεδάηκα*, δέδαα*, *I have learned*, part. δεδαώς*, *learned*, perf. p. δεδάημαι*.

Hence, first, διδάσκω, *I teach*; secondly, δήω*(in a future sense), *I shall find*; thirdly, inf. δεδάασθαι*, *to search out*.

ΔΑΩ, δαίω*, *I kindle*, 2. perf. δέδηα*, *I blaze*, 2. aor. mid. conj. δάηται*.

ΔΑΙΩ, *I divide*, perf. pass. 3. pers. plur. Epic δεδαίαται; from ΔΑΖΩ, 1. aor. mid. έδασάμην*, perf. pass. δέδασμαι*: from ΔΑΙΩ comes δαίνυμι*, *I feast*, *I entertain*, fut. δαίσω*, 1. aor. έδαισα*, 1. aor. part. pass. δαισθείς*; mid. δαίνυμαι*, *I feast*, *I banquet*, fut. δαίσομαι*, aor. έδαισάμην*.

Δάκνω, *I bite*, ΔΗΚΩ, fut. δήξομαι, perf. δέδηχα, perf. p. δέδηγμαι, 1. aor. p. έδήχθην, 2. aor. έδακον.

Δάμνημι*, δαμάω*, δαμάζω*, *I subdue*, fut. δαμάσω*, δαμῶ*, perf. pass. δέδμημαι*, plup. έδεδμήμην*. 2. aor. pass. έδάμην*. There is also 1. aor. έδμήθην* or έδαμάσθην*, and mid. δάμναμαι*, δαμάζομαι* with fut. and 1. aor. regular.

Δαρθάνω, *I sleep*, ΔΑΡΘΩ, usually comp. καταδαρθάνω, 2. aor. έδαρθον, in the Poets έδραθον, perf. δεδάρθηκα.

Δείδω*, ΔΕΙΩ, δίω*, fut. δείσομαι*, perf. δέδοικα, δέδια, plural δέδιμεν, δέδιτε, δεδίασι, imperat. δέδιθι*. In Epic poets δείδοικα, δείδια, δείδιθι.

Δείκνυμι, δεικνύω, *I show*, ΔΕΙΚΩ, fut. δείξω, 1. aor. έδειξα, perf. pass. δέδειγμαι, 1. aor. pass. έδείχθην. In the Ionic it is δέξω, έδεξα, &c.

Δέμω*, *I build*, 1. aor. έδειμα, perf. p. δέδμημαι.

Δέω, *I lack*, mostly impersonal δεῖ, fut. δεήσω; δέομαι, *I need*, *I entreat*, fut. δεήσομαι, perf. δεδέημαι, aor. έδεήθην.

Διδράσκω, only used in composition, *I run*, ΔΡΑΩ, fut. δράσομαι, perf. δέδρακα. From ΔΡΗΜΙ comes 2. aor. έδραν, δραίην, δρῶ, δρᾶναι, δράς.

Δοκέω, *I seem*, fut. δοκήσω*, perf. δεδόκηκα*. From ΔΟΚΩ, fut. δόξω, 1. aor. έδοξα, p. δέδογμαι

Δύναμαι, *I am able*, ΔΥΝΑΩ, imperf. έδυνάμην, Attic

14*

often ἠδυνάμην, fut. δυνήσομαι, 1. aor. mid. ἐδυνησά-
μην*, and dep. ἐδυνήθην (Attic ἠδυνήθην), sometimes
ἐδυνάσθην, perf. δεδύνημαι.

Δύω, I put on (another), δύνω, I put on (myself), ΔΥΜΙ,
2. aor. ἔδυν, I went into, put on myself, δῦθι, δῦναι, δύς,
perf. δέδῡκα, p. p. δέδῡμαι. The fut. δύσω, 1. aor. ἔδυσα,
keep the causal sense, make to put on, put upon (an-
other).

E.

῎Εδω*, I eat, see ἐσθίω.

῞Εζομαι*, I seat myself, more used in the compound
καθέζομαι, fut. καθεδοῦμαι, common in prose.

῎Εθω*, I am accustomed, perf. εἴωθα, common in prose.

ΕΙΔΩ, I perceive, (1) with the eye, I see, 2. aor. εἶδον,
ἰδέ, &c., completing the tenses of ὁράω, which has no
2. aorist. Pres. mid. εἴδομαι*, I seem, videor, 1. aor.
εἰσάμην*. The 2. aor. εἰδόμην has an active sense, im-
perat. ἰδοῦ perispomenon (ἰδού oxytone, interj. lo!).
(2) with the mind, I know, fut. εἰδήσω, but commonly
εἴσομαι, 2. perf. οἶδα, I know, pluperf. ᾔδειν: ἴδμεν, for
οἴδαμεν Epic, Ion. and Dor., infin. ἴδμεναι, ἴδμεν, in
Homer and Epic writers.

The following table shows the different tenses of this
verb which were in common use: —

		INDICATIVE.		
Perfect	S. οἶδα		οἶσθα**	οἶδε
			ἴστον	ἴστον
	D.		ἴστον	ἴσασι.
			ἴστε	
	P. ἴσμεν		ἤδεις, ἤδης, ἤδεισθα, ᾔ-δησθα	ᾔδει, genera-ly ᾔδειν before a vow also ᾔδη
Pluperfect	S. ᾔδειν, Attic ᾔδη			
				ᾔδείτην
	D.		ᾔδειτον, Poet. ᾔστον	ᾔστην ᾔδεσαν
			ᾔδειτε	ᾖσαν.
	P. ᾔδειμεν ᾖσμεν		ᾖστε	

εἴσομαι &c.

οἴδατε, οἴδασι, seldom occur

φιῶ, 1. aor. ἠμφίεσα, fut. mid. ἀμφιέσομαι, dep. perf. ἠμφίεσμαι.

Ἐπίσταμαι, *I know*, imperf. ἠπιστάμην, fut. ἐπιστήσομαι, 1. aor. ἠπιστήθην.

Ἔπω, *I say*, the present only in late poets, 2. aor. εἶπον, εἰπέ, εἴποιμι, εἴπω, εἰπεῖν, εἰπών, 1. aor. εἶπα, mostly an Ionic form, though the Attics said εἶπας (2. pers. sing. indic.), also εἰπάτω, εἰπάτων, εἴπατε, and sometimes εἶπον or εἰπόν, in the imperat.

Tenses supplied from 'ΕΡΩ, εἴρω, in pres. rare and only Ep., fut. ἐρέω Ionic, ἐρῶ Attic; whence another present form ἐρέω*, εἰρέω*; perf. act. εἴρηκα, p. pass. εἴρημαι, 1. aor. pass. ἐρρήθην, Ionic εἰρέθην, rarely ἐρρέθην, fut. εἰρήσομαι.

Ἔπω*, *I am employed about* (only in Ep., but the comp. often in prose), imperf. εἶπον*, 2. aor. ἔσπον*, as in ἔπεσπον, fut. ἔψω*.

Ἕπομαι, *I follow*, imperf. εἱπόμην, 2. aor. ἐσπόμην*, imperat. σποῦ*, σπεῖο*, σποίμην*, σπῶμαι* &c., for which the poets had also ἐσποίμην, ἔσπωμαι, fut. ἔψομαι.

Ἐράω, *I love*, in Epic &c. ἔραμαι, 1. aor. ἠρασάμην*, 1. aor. dep. ἠράσθην.

Ἔργω, ἐέργω, *I shut in, I shut out*, in Homer. Hence ἔρχαται, ἔρχατο, ἀπέρξαι, ἀπεργμένος.

The following are derivative forms: ἔργνυμι, ἐργάθω*.

In Attic writers εἴργω, εἰργάθω*, *I shut out*, εἴργω, εἴργνυμι (aspirated), *I shut in*, in Ionic ἔργω, ἔργω &c.

Ἔρδω, ἔρδω, *I do*, see ῥέζω.

Ἐριδαίνω, 'ΕΡΙΔΕΩ, *I contend*, 1. aor. mid. ἐριδήσασθαι*.

Ἔρρω, *I go away*, fut. ἐρρήσω*, &c.

Ἐρυθαίνω, *I make red*, ἐρεύθω, fut. ἐρεύσω.

Ἔρχομαι, *I come* or *go*, imperf. ἠρχόμην, seldom used. Tenses supplied from 'ΕΛΕΥΘΩ, fut. ἐλεύσομαι, perf. ἐλήλυθα (Homer εἰλήλουθα), 2. aor. ἤλυθον*, ἦλθον.

Ἐσθίω, ἔσθω*, *I eat*, tenses supplied from ἔδω (which is rarely used except in the old Poets), perf. act. ἐδή-

δοκα, p. pass. ἐδήδεσμαι, 2. perf. ἔδηδα*, fut. ἔδομαι from ΦΑΓΩ, 2. aor. ἔφαγον.

Εὑρίσκω, *I find*, from ΕΥΡΩ, fut. εὑρήσω, perf. act. εὕρηκα, p. pass. εὕρημαι, 1. aor. εὑρέθην, 2. aor. act. εὗρον, mid. εὑρόμην.

Ἔχω, *I have*, fut. ἕξω, 2. aor. ἔσχον, imperat. σχές, in comp., also σχέ, opt. σχοίην, sometimes σχοῖμι in comp., conj. σχῶ, infin. σχεῖν, part. σχών, 2. aor. mid. ἐσχόμην.

Tenses supplied from ΣΧΕΩ, fut. σχήσω, mid. σχήσομαι, perf. ἔσχηκα, perf. pass. ἔσχημαι, 1. aor. ἐσχέθην. Hence a new present, σχέθω.

From ἔχω is formed ἴσχω, and compounds ὑπίσχομαι, ὑπισχνέομαι.

ἘΩ, *I place* or *set up*, 1. aor. εἷσα*, mid. εἱσάμην*, perf. pass. ἧμαι*, *I sit*, part. ἥμενος*, with accent of a present form. Derivative forms, ἕζομαι*, ἵζω*.

ἘΩ, *I put on*, see ἕννυμι.

Z.

Ζάω, *I live*, (ζῶ, ζῇς, ζῇ), imperat. ζῆ and (late) ζῆθι*, imperf. ἔζων, rarely ἔζην, as if from ΖΗΜΙ, fut. ζήσω and ζήσομαι. Tenses supplied from βιόω.

H.

Ἤδω, very rare as act., *I please*; but dep. ἥδομαι, *I am glad*, aor. ἡσάμην*, ἥσθην, fut. ἡσθήσομαι.

Θ.

Θάπτω, *I bury*, fut. θάψω, p. pass. τέθαμμαι, 1. aor. ἐθάφθην (Ion.), 2. aor. ἐτάφην.

Θέω, *I run*, fut. θεύσομαι.

ΘΗΠΩ, *I am astonished* or *perplexed*, used almost only in the Poets, 2. perf. τέθηπα, 2. aor. ἔταφον.

Θιγγάνω, *I touch*, θίγω*, fut. θίξω* and θίξομαι*, 2. aor. ἔθιγον.

Θνήσκω, *I die*, from ΘΑΝΩ, fut. θανοῦμαι, 2. aor. ἔθα-

-νον, perf. τέθνηκα, sometimes sync. in dual and plural, as τέθναμεν, -ᾶσι, imperat. τέθναθι, optat. τεθναίην, conj. τεθνήκω, inf. τεθνηκέναι, τεθνάναι, τεθνάναι*, part. τεθνηκός, τεθνεώς, τεθνηός*, and τεθνειώς*.

From τέθνηκα comes a new verb, ΤΕΘΝΗΚΩ, fut. τεθνήξω, τεθνήξομαι.

Θρώσκω*, *I leap*, from ΘΟΡΩ, fut. θοροῦμαι*, 2. aor. ἔθορον*. The comp. are common in prose.

Another form is θορνύομαι, with the late θόρνομαι.

I.

Ἱκνέομαι, *I come*, from ἸΚΩ (whence ἱκάνω*), fut. ἵξομαι, 2. aor. ἱκόμην, perf. (rare except in composition) ἷγμαι.

Ἱλάσκομαι, *I conciliate* or *propitiate*, from ἱλάομαι*, fut. ἱλάσομαι; later ἱλάξομαι*. ἹΛΗΜΙ, *I am propitious*, imperat. ἵληθι* or ἵλαθι*, pres. mid. ἵλαμαι*.

Ἵπταμαι, see πέτομαι.

Ἴσημι, *I know*, occurs only in the Doric ἴσαμι, ἴσας, ἴσατι for ἴστησι, ἴσαμεν, ἴσατε, ἴσαντι for ἴσασι (see ΕΙΔΩ), and Epic 3. pl. imperf. ἴσαν.

K.

ΚΑΖΩ, ΧΑΖΩ, *I make to give way*, fut. κεκαδήσω*, 2. aor. κέκαδον*, dep. perf. κέκασμαι*, *I surpass*, *I distinguish myself*, part. κεκασμένος* and κεκαδμένος**; χάζομαι*, *I give way*, *retire*, κεκαδήσομαι*.

Καίω, *I burn*, Attic sometimes κάω, fut. καύσω, 1. aor. ἔκαυσα, ἔκεα*, ἔκεία*, ἔκηα*, perf. pass. κέκαυμαι, 1. aor. ἐκαύθην, 2. aor. ἐκάην.

Καλέω, *I call*, fut. καλέσω, contr. καλῶ, aor. ἐκάλεσα, perf. κέκληκα, aor. pass. ἐκλήθην, p. pass. κέκλημαι, opt.

** Some grammarians consider κεκαδήσομαι to be fut. of κήδω, though they assign κεκαδήσω and κέκαδον to χάζω. The pres. and imperf. of κέκασμαι are supplied by καίνυμαι.

κεκλήμην, κέκλησο &c., fut. pass. κληθήσομαι, and κεκλήσομαι, fut. mid. καλοῦμαι, aor. ἐκαλεσάμην.

Κάμνω, *I grow weary*, fut. καμοῦμαι, 2. aor. ἔκαμον, perf. κέκμηκα, part. κεκμηκώς, κεκμηώς*.

Κεῖμαι, *I lie down*, (from κέομαι, an old present), imperat. κεῖσο, optat. κεοίμην, conj. κέωμαι, infin. κεῖσθαι, part. κείμενος, imperf. ἐκείμην, fut. κείσομαι.

Κέλομαι*, *I order*, fut. κελήσομαι*, 2. aor. ἐκεκλόμην*.

Κεράννυμι, *I mix*, κεράω*, fut. κεράσω, contr. κερῶ, 1. aor. ἐκέρασα, perf. pass. κέκραμαι and late κεκέρασμαι, 1. aor. ἐκράθην and ἐκεράσθην. Hence, κιρνάω, κίρνημι.

Κερδαίνω, *I gain*, fut. κερδανῶ, 1. aor. ἐκέρδανα; also in Ionic and later writers κερδήσομαι, and ἐκέρδησα.

Κιχάνω*, *I find*, from ΚΙΧΩ, 2. aor. ἔκιχον*; from ΚΙΧΕΩ, fut. κιχήσομαι*, and in late Epic poetry κιχήσω; from ΚΙΧΗΜΙ, 2. aor. ἐκίχην*. From ἔκιχον comes the Attic present κιγχάνω*.

Κίχρημι, *I lend*, from χράω, fut. χρήσω, 1. aor. ἔχρησα.

Κλάζω*, *I clang, make a noise*, fut. κλάγξω*, perf. κέκλαγγα*, κέκληγα*, 2. aor. ἔκλαγον*.

Κλαίω, *I weep*, Attic often κλάω, fut. κλαιήσω, κλαύσομαι and κλαυσοῦμαι*, and, late, κλαύσω.

Κλύω*, *I hear*, imperf. ἔκλυον*, 2. aor., only in imperat. κλῦθι*, κλῦτε*, and κέκλῦθι*, κέκλῦτε*. The imperf. ἔκλυον has commonly an aor. sense (comp. ἔφην from φημί).

Κορέννυμι, *I satisfy*, from κορέω, fut. κορέσω, 1. aor. ἐκόρεσα, p. pass. κεκόρημαι, Attic κεκόρεσμαι, 1. aor. pass. ἐκορέσθην.

Κράζω, *I cry out*, fut. κεκράξομαι, 2. aor. ἔκραγον, perf. κέκρᾱγα, imperat. κέκραχθι, as if from a verb in -μι.

Κρεμάννυμι, *I suspend*, late κρεμάω, fut. κρεμάσω, contr. κρεμῶ, 1. aor. ἐκρέμασα, 1. aor. pass. ἐκρεμάσθην, mid. κρέμαμαι, *I hang*, like ἵσταμαι, fut. κρεμήσομαι.

Another form is κρήμνημι, imperat. κρήμνη, mid. κρήμναμαι.

Κτείνω, *I kill*, fut. κτενῶ, 1. aor. ἔκτεινα, perf. ἔκτονα, 1. aor. pass. ἐκτάθην*, 2. aor. ἔκτανον*, and also ἔκτᾰν*, ἔκτᾰς, ἔκτᾰ, ἔκταμεν, ἔκτᾰν, as if from ΚΤΗΜΙ, infin. κτάμεναι*, conj. 1. pl. κτέωμεν*, part. κτάς*, mid. form ἐκτάμην* with pass. sense, inf. κτάσθαι*, part. κτάμενος*. Other perfects, later, are ἔκταγκα, ἔκτακα, ἐκτόνηκα. In its simple form κτείνω is generally poetic, the common prose word being ἀποκτείνω.

Κυλίνδω* and κυλινδέω, *I roll*, from κυλίω, 1. aor. ἐκύλῑσα, pass. ἐκυλίσθην, p. p. κεκύλισμαι.

Λ.

Λαγχάνω, *I receive by lot*, from ΛΗΧΩ, fut. λήξομαι, perf. εἴληχα, 2. aor. ἔλαχον. An Ep. and Ion. perf. was λέλογχα. Hom. has a redupl. aor. λέλαχον in a causal sense, *make to share*.

Λαμβάνω, *I take*, from ΛΗΒΩ, fut. λήψομαι, perf. εἴληφα (Ion. and Dor. λελάβηκα), pass. εἴλημμαι, λέλημμαι*, 1. aor. p. ἐλήφθην, 2. aor. ἔλαβον &c. Ionic forms are λάμψομαι, λέλαμμαι, ἐλάμφθην.

Λανθάνω, λήθω, *I am hidden*, mid. λανθάνομαι and λήθομαι, *I forget*, fut. λήσω, λήσομαι, perf. λέληθα, λέλησμαι, 2. aor. ἔλαθον, ἐλαθόμην. Homer has a causal 2. aor. λέλαθον, *make to forget*.

Λέγω, *I say*, fut. λέξω, p. pass. λέλεγμαι, sometimes εἴλεγμαι in compounds, 1. aor. ἐλέχθην, fut. λεχθήσομαι, λελέξομαι, sometimes mid. λέξομαι in pass. sense. The perf. act. is supplied by εἴρηκα, and 2. aor. by εἶπον.

Λέγω, *I lay*, fut. λέξω, perf. εἴλοχα, p. pass. εἴλεγμαι, less commonly λέλεγμαι, 1. aor. ἐλέχθην, 2. aor. ἐλέγην; mid. λέξομαι, ἐλεξάμην, sync. 2. aor. ἐλέγμην*, 3. aor. imperat. λέξεο*.

Λίσσομαι* and λίτομαι*, 1. aor. ἐλῑσάμην*.

Λούω, *I wash*, λόω*, λοέω*, fut. λοέσσω*, λούσω, 1. aor. ἐλόεσσα*, ἔλουσα, Attic mid. pres. λοῦμαι from λόομαι.

M.

Μανθάνω, *I learn*, from ΜΗΘΩ, 2. aor. ἔμαθον, fut. μαθήσομαι, Dor. μαθεῦμαι, perf. μεμάθηκα &c.

Μάχομαι, *I fight*, fut. μαχέзομαι, and from μαχέομαι, μαχήσομαι*, Attic μαχοῦμαι, 1. aor. ἐμαχεσάμην, and in Homer ἐμαχησάμην, perf. pass. μεμάχημαι.

ΜΕΙΡΩ, μείρομαι*, *I obtain*, perf. ἔμμορα*, perf. pass. 3. sing. εἴμαρται, part. εἱμαρμένος, 2. aor. ἔμμορον*.

Μέλλω, *I am about, I delay*, fut. μελλήσω, imperf. ἔμελλον and ἤμελλον, 1. aor. ἐμέλλησα, rarely ἠμέλλησα.

Μέλω, μέλομαι*, *I am a subject of concern*, also, *I care for*, fut. μελήσω, μελήσομαι*, 2. perf. μέμηλα*, dep. perf. μεμέλημαι*, plup. ἐμεμελήμην*, for which in 3. pers. occur the Epic μέμβλεται, μέμβλετο. Hence later, a new Ep. pres. μέμβλομαι.

Μηκάομαι*, *I bleat*, from ΜΗΚΩ*, 2. aor. ἔμακον*, perf. μέμηκα*, part. μεμηκώς*, μεμηκυῖα* and μεμᾶκυῖα*.

Μίγνυμι, *I mix*, and μίσγω*, from ΜΙΓΩ, fut. μίξω, perf. μέμιχα, perf. p. μέμιγμαι, 1. aor. pass. ἐμίχθην, 2. aor. ἐμίγην.

Μιμνήσκω, *I remind*, μιμνήσκομαι, *I remember*, from μνάομαι*, fut. act. μνήσω, mid. μνήσομαι, dep. perf. μέμνημαι, 1. aor. ἐμνήσθην &c.

Μυκάομαι, *I roar*, from ΜΥΚΩ, fut. μυκήσομαι, 2. aor. ἔμῦκον*, perf. μέμῦκα*.

N.

Ναίω*, *I dwell*, from ΝΑΩ, 1. aor. ἐνασσάμην*, ἐνάσθην*, but 1. aor. ἔνασσα*, causal, *make to dwell*.

Νέω occurs in four different senses: —

(1.) Νέω, *I heap*, 1. aor. ἔνησα, perf. p. νένημαι and νένησμαι.

(2.) Νέω, νήθω, *I spin*, conjugated regularly.

(3.) Νέω, *I swim*, fut. νευσοῦμαι, 1. aor. ἔνευσα, perf. νένευκα. Hence, νήχω, fut. νήξομαι.

(4.) Νέομαι*, *I go, return*; in Homer also νεῦμαι. Hence the form νίσσομαι*, fut. νίσομαι*.

Νίζω, *I wash*, tenses supplied from νίπτω.

O.

Ὄζω, *I emit a smell*, fut. ὀζήσω, Ionic ὀζέσω, perf. ὄδωδα.

Οἰδαίνω, οἰδάνω*, οἰδέω, *I swell*, fut. οἰδήσω, perf. ᾤδηκα.

Οἴομαι and οἶμαι, *I think*, imperf. ᾠόμην and ᾤμην: the other persons and moods are taken as from OIEO-MAI, fut. οἰήσομαι, aor. ᾠήθην. The Epic dialect has οἴω, ὀίω, ὀίομαι.

Οἴχομαι, *I go*, usually in a perf. sense, *I am gone*, *I am off*, fut. οἰχήσομαι, perf. ᾤχημαι, ᾤχωκα*.

Ὀλισθαίνω, ὀλισθάνω, *I slide* or *slip*, fut. ὀλισθήσω, 2. aor. ὤλισθον.*

Ὄλλυμι, *I destroy*, from OΛΩ, fut. ὀλέσω*, ὀλῶ, 1. aor. ὤλεσα, perf. ὀλώλεκα, 2. perf. ὄλωλα, *I am undone*, mid. ὄλλυμαι, fut. ὀλοῦμαι, 2. aor. ὠλόμην.

Ὄμνυμι, *I swear*, from ΟΜΟΩ, fut. ὀμοῦμαι, 1. aor. ὤμοσα, perf. ὀμώμοκα, perf. p. ὀμώμοσμαι, 3. pers. ὀμώμοται and ὀμώμοσται, 1. aor. ὠμόθην, ὠμόσθην.

Ὀμόργνυμι, *I wipe*, from ΟΜΟΡΓΩ, fut. ὀμόρξω, 1. aor. ὤμορξα, with like mid. forms and pass. aor. ὠμόρχθην*.

Ὀνίνημι, *I benefit*, as from ΟΝΑΩ, fut. ὀνήσω, 1. aor. ὤνησα, p. ὠνήθην; mid. ὀνίναμαι, fut. ὀνήσομαι, 2. aor. ὠνάμην, or ὠνήμην*.

Ὁράω, *I see*, imperf. ἑώρων, perf. act. ἑώρāκα, ἑόρακα, perf. pass. ἑώραμαι. The other tenses are supplied from ΟΠΤΩ and ΕΙΔΩ, fut. ὄψομαι, perf. p. ὦμμαι, 1. aor. ὤφθην, 2. perf. ὄπωπα, mostly poetic and Ionic.

Ὄρνυμι*, *I excite*, from ὄρω*, fut. ὄρσω*, 1. aor. ὦρσα*, perf. pass. ὀρώρεμαι*, 2. perf. ὄρωρα*, intransitive; mid. ὄρνυμαι*, ὀρέομαι*, *I rush*, fut. ὀροῦμαι*. There is an act. redupl. 2. aor. ὤρορον*, having a part. without redupl. ὀρών*. There is also a mid. 2. aor. ὠρόμην*, with sync. 3. sing. ὦρτο*, imperat. ὄρσο*. The imperat. ὄρσεο*, ὄρσευ* occurs often in Epic poetry, as if from ΩΡΣΟΜΗΝ, 3. aorist.

Ὀσφραίνομαι, *I smell*, fut. ὀσφρήσομαι, aor. ὠσφρόμην and ὠσφράμην (rarely).

Οὐτάω*, οὐτάζω*, *I wound*, 1. aor. οὔτησα*, 3. pers. 2. aor. οὖτα*, as from ΟΥΘΗΜΙ, with inf. οὐτάμεναι*, οὐτάμεν*, part. of 2. aor. mid. οὐτάμενος* with pass. meaning. Οὐτάζω* forms its tenses regularly.

'Οφείλω, *I owe*, Epic ὀφέλλω, fut. ὀφειλήσω &c. The aor. ὤφελον occurs only in the expression of a wish.

'Οφλισκάνω, *I owe, am guilty of, incur,* fut. ὀφλήσω, perf. ὤφληκα, perf. pass. ὤφλημαι, 2. aor. ὤφλον.

Π.

Παίζω, *I sport*, fut. παιξοῦμαι, 1. aor. ἔπαισα, perf. πέπαιχα, p. pass. πέπαισμαι and πέπαιγμαι (late).

Πάσχω, *I suffer*, from ΠΗΘΩ, 2. aor. ἔπαθον, part. 2. perf. πεπαθυῖα in Homer; from ΠΕΝΘΩ, fut. πείσομαι, 2. perf. πέπονθα.

Πέσσω, *I cook*, fut. πέψω, as if from πέπτω, perf. pass. πέπεμμαι, 1. aor. ἐπέφθην.

Πετάννυμι, πετανύω, *I spread*, fut. πετάσω (Att. πετῶ), 1. aor. ἐπέτασα, perf. pass. πεπέτασμαι, usually πέπταμαι, 1. aor. ἐπετάσθην. A poetical form is πίτνημι.

Πέτομαι, *I fly*, 2. aor. sync. ἐπτόμην, fut. πετήσομαι*. Hence ΙΠΤΗΜΙ, mid. ἵπταμαι, fut. πτήσομαι, 2. aor. ἔπτην*, and more commonly as mid. ἐπτάμην. Πέταμαι occurs, but not in Attic; also ποτάομαι* and πωτάομαι*, and πετάομαι in later writers.

ΠΕΤΩ, *I fall*, whence πίπτω, in Attic trag. πίτνω, 2. aor. Doric and Æolic ἔπετον, in other dialects ἔπεσον, fut. πεσοῦμαι, perf. πέπτωκα (as from ΠΤΟΩ), or πέπτηα*, part. πεπτηώς*, πεπτεώς*, or πεπτώς*.

Πήγνυμι, πηγνύω, *I fasten*, from ΠΗΓΩ, fut. πήξω, 1. aor. ἔπηξα, perf. pass. πέπηγμαι, for which 2. perf. πέπηγα is used by good authors, 1. aor. ἐπήχθην*, 2. aor. ἐπάγην.

ΠΙΛΝΗΜΙ, πίλναμαι*, *I approach*; πελάω*, πελάζω, *I cause to approach* or *I approach*, fut. πελάσω, perf. pass. πέπλημαι*, 1. aor. ἐπελάσθην* or ἐπλάθην*; mid. 2. aor. ἐπλήμην*.

Πίμπλημι, *I fill*, from ΠΛΑΩ, fut. πλήσω, 1. aor. ἔπλησα, perf. πέπληκα, perf. pass. πέπλησμαι, 1. aor. ἐπλήσθην; as from ΠΛΗΜΙ, 2. aor. mid. ἐπλήμην*.

Hence πλήθω, *I am full*, 2. perf. πέπληθα*.

Πίμπρημι, πιμπράω, *I burn*, also *I blow*, fut. πρήσω, 1. aor. ἔπρησα, perf. act. πέπρηκα, perf. pass. πέπρημαι, πέπρησμαι, 1. aor. ἐπρήσθην.

Obs. In compounds of these verbs, if μ immediately precede the verb, the μ of the redupl. is dropped; as, ἐμπίπραντες, ἐμπίπλημι.

Πίνω, *I drink*, from ΠΙΩ, fut. πίομαι, rarely πίομαι, preferable to πιοῦμαι, which also occurs, 2. aor. ἔπιον, imperat. πίε, or in Attic poets πῖθι. The other tenses are from ΠΟΩ, perf. πέπωκα, pass. πέπομαι &c. From ΠΙΩ also πιπίσκω, *I give to drink*, fut. πίσω.

Πιπράσκω, *I sell*, from ΠΕΡΑΩ, fut. περάσω*, perf. act. πέπρακα, perf. pass. πέπραμαι, 1. aor. ἐπράθην, p. p. fut. πεπράσομαι.

Πίπτω, *I fall*, see ΠΕΤΩ.

Πλέω, *I sail*, fut. πλεύσομαι and πλευσοῦμαι, 1. aor. ἔπλευσα, perf. πέπλευκα, pass. πέπλευσμαι, 2. aor. ἔπλων*. An Ionic form is πλώω.

Πλήσσω, *I strike*, fut. πλήξω, &c., 2. aor. with redupl. πέπληγον*, 2. aor. pass. ἐπλήγην, in compounds ἐπλάγην (but ἐπλήγην in Homer in comp. also), as κατεπλάγην, *I was struck with terror*.

Πνέω, *I blow*, fut. πνεύσομαι and πνευσοῦμαι, 1. aor. ἔπνευσα, perf. act. πέπνευκα, perf. pass. πέπνυμαι*, *I am prudent*.

Of the comp. ἀναπνέω, Homer has a dep. 1. aor. ἀμπνύνθην, an imperat. 2. aor. active ἄμπνυε, and a 2. aor. mid. ἄμπνυτο.

Πτήσσω, *I crouch*, from ΠΕΤΩ, *I fall*, 2. aor. dual καταπτήτην*, part. 2. perf. πεπτηώς*. The other tenses are regular, πτήξω, ἔπτηξα, ἔπτηχα, ἔπτακον*.

Πυνθάνομαι, *I learn by enquiry*, from πεύθομαι*, fut. πεύσομαι, perf. πέπυσμαι, 2. aor. ἐπυθόμην.

P.

'Ρέζω*, ἔρδω, ἔρδω, and ΕΡΓΩ, *I do*, fut. ῥέξω*, ἔρξω, 1. aor. pass. ῥεχθείς*, 2. perf. ἔοργα.

'Ρέω, *I flow*, fut. ῥεύσομαι, 1. aor. ἔρρευσα, perf. ἐρρύηκα; 2. aor. depon. pass. ἐρρύην, fut. ῥυήσομαι

'ΡΕΩ, *I say*, see ΕΠΩ.

'Ρήγνυμι, ῥηγνύω, *I break, rend*, from 'ΡΗΓΩ, ῥήσσω*, fut. ῥήξω, 2. aor. pass. ἐρράγην, 2. perf. ἔρρωγα intransitive, perf. pass. ἔρρηγμαι.

'Ρώννυμι, *I strengthen*, from 'ΡΩΩ, fut. ῥώσω, p. pass. ἔρρωμαι, imper. ἔρρωσο, *farewell*, plup. ἐρρώμην, 1. aor. ἐρρώσθην.

Σ.

Σάω*, σαόω*, σάωμι*, σόω*, *I save*, commonly σώζω, fut. σώσω, 1. aor. ἔσωσα, perf. σέσωκα, pass. σέσωσμαι and σέσωμαι, 1. aor. ἐσώθην.

Σβέννυμι, *I extinguish*, from ΣΒΕΩ, fut. σβέσω, perf. pass. ἔσβεσμαι; from ΣΒΗΜΙ, 2. a. ἔσβην, perf. ἔσβηκα, both in an intransitive sense, *I am extinguished.*

Σεύω*, *I shake or drive*, from ΣΕΩ, 1. aor. ἔσευα*, mid. ἐσευάμην*, p. pass. ἔσσυμαι*, *I rush*, plup. ἐσσύμην*, 1. aor. ἐσύθην*, 2. aor. ἐσύην*. In the aorist forms the ς is more frequently doubled, even in Attic poetry, in accordance with Epic usage. The double ς in the perf. and plup. seems to arise from transposition (ἔσσυμαι = σέσυμαι). Ἐσύμην or ἐσσύμην is also 2. aor. mid., a common form in Epic and other poets. From ΣΟΩ come the imperat. mid. σοῦ, σούσθω, 2. pl. σοῦσθε, and the indic. σοῦσθε, σοῦνται, all poetic.

Σκεδάννυμι, *I disperse*, from σκεδάω, fut. σκεδάσω. Att. σκεδῶ, perf. pass. ἐσκέδασμαι &c. Another form is σκίδνημι, σκίδναμαι, also, κίδνημι*, κίδναμαι*.

Σκέλλω, *I dry up*, transitive, fut. σκελῶ; from ΣΚΗΛΩ, 1. aor. ἔσκηλα*, perf. ἔσκληκα, *I am dried up*, part. ἐσκληώς*; from ΣΚΛΗΜΙ, 2. aor. ἔσκλην*, *I was dried up*, fut. σκλήσομαι*.

Σμήχω, *I smear*, fut. σμήσω, from σμάω, Ion. σμέω, 1. aor. ἔσμησα, pass. ἐσμήχθην.

ΣΤΟΡΕΝΝΥΜΙ, στόρνυμι, *I strew* or *lay down*, from ΣΤΟΡΕΩ, and στρώννυμι from ΣΤΡΟΩ, fut. στορέσω and στρώσω, 1. aor. ἐστόρεσα or ἔστρωσα, p. pass. ἔστρωμαι, aor. pass. ἐστορέσθην.

T.

ΤΑΛΑΩ, τλάω*, *I bear, dare*, fut. m. τλήσομαι*, 1. aor. in Epic ἐτάλασσα, perf. τέτληκα*, with pl. sync. τέτλαμεν*, imp. τέτλᾰθι*, opt. τετλαίην*, inf. τετλάναι*, τετλάμεναι*, τετλάμεν*, part. τετληώς*; from ΤΛΗΜΙ, 2. aor. ἔτλην*, τλῆθι*, τλαίην*, τλῶ*, τλῆναι*, τλάς*. The regular τολμάω supplies the prose forms.

ΤΑΩ, *I take*, imperat. τῆ*.

ΤΕΚΩ, *I bring forth*, see τίκτω.

Τέμνω, Ep., Ion. and Dor. τάμνω, *I cut*, fut. τεμῶ, 2. aor. ἔτεμον, ἔταμον (rarely in Attic), 2. aor. mid. ἐτεμόμην, ἐταμόμην, perf. τέτμηκα, p. pass. τέτμημαι, 1. aor. ἐτμήθην.

Τεύχω has two senses:

(1.) Τεύχω*, *I make, construct*, fut. τεύξω*, 1. aor. ἔτευξα*, perf. τέτευχα* most commonly in a passive sense, perf. p. τέτυγμαι*, with part. τετυγμένος* and ind. 3. pl. τετεύχαται*, plup. ἐτετύγμην* with a 3. pl. ἐτετεύχατο*, 1. aor. ἐτύχθην*, p. p. fut. τετεύξομαι*, 2. aor. act. τέτυχον*; and mid. τεύχομαι*, τεύξομαι*, ἐτευξάμην*, τετυχόμην*.

(2.) ΤΕΥΧΩ, ΤΥΧΕΩ, *I hit* (*a mark*), *I happen upon*, hence *I obtain*, *I happen*, supplies some tenses of the verb in use τυγχάνω, fut. τεύξομαι, 1. aor. ἐτύχησα*, p. τετύχηκα, τέτευχα, plup. ἐτετεύχειν, 2. aor. ἔτυχον, pass. perf. part. τετευγμένος, aor. part. τευχθείς. In the sense *happen*, only ἐτύχησα*, τετύχηκα, ἐτετεύχεα (for ἐτετεύχειν) in Ionic, and ἔτυχον are used, besides the pres. and imperf.

From this τεύχω comes τιτύσκομαι*, *I aim*.

Τίκτω, *I bring forth*, from ΤΕΚΩ, fut. τέξω*, τέξομαι,

τεκοῦμαι*, 2. aor. ἔτεκόν, perf. τέτοκα, with a rare 1. aor. ἔτεξα*, and pass. ἐτέχθην. The mid. is poetic only (except in the fut. τέξομαι), 1. aor. ἐτεξάμην, 2. aor. ἐτεκόμην.

Τίνω, *I pay, expiate*, fut. τίσω, perf. τέτϊκα, perf. p. τέτισμαι &c.; mid. τίνομαι, with fut. and aor., *to punish*: τίνω, Attic τίνω.

Τιτράω, *I bore*, τετραίνω in comp., fut. τετρανῶ, in comp., Epic 1. aor. ἐτέτρηνα, 1. aor. pass. ἐτετράνθην. From ΤΡΑΩ, 1. aor. ἔτρησα, perf. pass. τέτρημαι.

Τιτρώσκω, *I wound*, from τρώω*, fut. τρώσω, perf. pass. τέτρωμαι, 1. aor. ἐτρώθην, fut. pass. τρωθήσομαι and m. τρώσομαι* in pass. sense.

Τμήγω*, *I cut*, fut. τμήξω*, 1. aor. ἔτμηξα*, 2. aor. ἔτμαγον*, pass. ἐτμάγην*, ἐτμήγην*.

Τρέφω, *I thicken, I nourish*, fut. θρέψω, perf. act. τέτροφα, perf. pass. τέθραμμαι, 1. aor. ἐθρέφθην, 2. aor. ἐτράφην, with act. 2. aor. ἔτραφον* in a passive sense.

Τρέχω, *I run*, fut. θρέξομαι*, 1. aor. ἔθρεξα* rare. From ΔΡΕΜΩ, fut. δραμοῦμαι, 2. aor. ἔδραμον, perf. act. δεδράμηκα, 2. perf. δέδρομα*, pass. δεδράμημαι.

Τρώγω, *I eat*, fut. τρώξομαι, 2. aor. ἔτραγον, p. p. τέτρωγμαι. See ἐσθίω.

Τυγχάνω, see τεύχω.

Υ.

Ὑπισχνέομαι, *I promise*, from ὑπίσχομαι*, fut. ὑποσχήσομαι, perf. ὑπέσχημαι, 2. aor. ὑπεσχόμην.

Φ.

ΦΑΓΩ, *I eat*, see ἐσθίω.

ΦΑΩ (whence φημί, φάσκω, *I say*, φαίνω, πιφαύσκω*, *I show*), has also another sense *I kill*, perf. pass. πέφαται*, πέφανται*, inf. πεφάσθαι*, fut. πεφήσομαι*; from ΦΕΝΩ, sync. aor. ἔπεφνον*.

Φέρω, *I bear*, only in the pres. and imperf.; the other tenses are supplied from ΟΙΩ, ΕΝΕΚΩ, ΕΝΕΓΚΩ, fut.

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οἴσω, aor. ἤνεγκα and ἤνεγκον* (Epic and Ionic ἤνεικα, ἤνεικον), perf. act. ἐνήνοχα, pass. ἐνήνεγμαι (Ion. ἐνήνειγμαι), 1. aor. ἠνέχθην (Ion. ἠνείχθην), fut. pass. ἐνεχθήσομαι and οἰσθήσομαι. The mid. has fut. οἴσομαι, 1. aor. ἠνεγκάμην. There is also the imp. of a 3. or Ep. aorist, οἶσε* (used sometimes by Attic writers).

Φεύγω, *I flee*, fut. φεύξομαι and φευξοῦμαι*, perf. πέφευγα, Epic part. sometimes πεφύζως, 2. aor. ἔφυγον, dep. perf. πέφυγμαι*.

Φθάνω, *I get before, anticipate*, from ΦΘΑΩ, fut. φθάσω, 1. aor. ἔφθασα, perf. act. ἔφθακα. From ΦΘΗΜΙ, fut. φθήσομαι, 2. aor. ἔφθην, 2. aor. mid. part. φθάμενος*.

Φθίω*, φθίνω, *I decay*, fut. φθίσομαι*, perf. ἔφθιμαι*, sync. 2. aor. ἐφθίμην*, opt. 3. sing. φθῖτο*. There is also act. fut. φθίσω*, aor. ἔφθισα*, causal, *make to decay, destroy*. In the fut. and 1. aor. the ι is commonly long in Epic Greek, always short in Attic, and in the pres. φθίνω, imperf. ἔφθινον, the Ep. dial. invariably makes the ι long, the Attic short.

Φρέω*, *I bring*, from φέρω, by metathesis, occurs in composition, ἐκφρεῖν, εἰσφρεῖν*, διαφρεῖν*, imperat. φρές*, fut. φρήσω*, aor. ἔφρησα*.

Φύω, *I bring forth*, fut. φύσω, perf. πέφυκα and πέφυα*, *I am by nature*, 2. aor. ἔφυν, *I was*, from ΦΥΜΙ, fut. intr. φύσομαι. Ἐφύην is also a form of the 2. aorist, but rare in good authors.

X.

ΧΑΖΩ, χάζομαι, see ΚΑΖΩ.

Χαίρω, *I rejoice*, fut. χαιρήσω, in later writers χαρήσομαι, 2. aor. ἐχάρην, perf. act. κεχάρηκα, dep. κεχάρημαι* and κέχαρμαι*. In Epic, 2. aor. κεχαρόμην, 1. fut. κεχαρήσω, κεχαρήσομαι, and 1. aor. mid. ἐχηράμην.

Χανδάνω, *I receive* or *contain* (as a vessel), from ΧΗΔΩ, 2. aor. ἔχαδον, perf. κέχανδα, fut. χείσομαι (from ΧΕΙΩ).

Χέω, *I pour*, fut. Attic χέω, Epic χεύω, 1. aor. Attic ἔχεα, Epic ἔχευα, perf. act. κέχυκα, pass. κέχυμαι, 1. aor.

ἐχύθην; mid. fut. χέομαι, aor. ἐχεάμην, Epic ἐχευάμην*, sync. 2. aor. ἐχύμην*. The circumflexed fut. χεῶ seems late.

Χρή, *it is necessary*, (impers.), opt. χρείη, conj. χρῇ, inf. χρῆναι, χρῆν*, imperf. ἐχρῆν, more frequently χρῆν, part. χρεών undeclined.

Χρώζω, late χρώννυμι and χρωννύω, *I colour*, (all properly signifying *to touch the skin* or *surface*), 1. aor. ἔχρωσα, perf. pass. κέχρωσμαι, 1. aor. ἐχρώσθην.

Ψ.

Ψάω, *I rub*, inf. ψῆν, fut. ψήσω, &c., contracts αε into η.

Ψύχω, *I cool*, fut. ψύξω, aor. ἔψυξα, p. p. ἔψυγμαι, 1. aor. ἐψύχθην, 2. aor. ἐψύχην and ἐψύγην, fut. ψυχθήσομαι and ψυγήσομαι, both rare.

Ω.

Ὠθέω, *I push*, from ΩΘΩ, fut. ὤσω or ὠθήσω*, 1. aor. ἔωσα, perf. act. ἔωκα, pass. ἔωσμαι, 1. aor. ἐώσθην, fut. pass. ὠσθήσομαι; mid. fut. ὤσομαι, aor. ἐωσάμην. The verb takes the syllabic augment in Attic almost invariably, but not generally in Epic and Ionic.

Obs. The above list does not contain the verbs τύπτω, τίθημι &c. already treated of under the paradigms. It is necessarily very imperfect, the verb in Greek forming a sufficiently large subject for a separate book. See Veitch's "Greek Verbs" for further information.

ADVERBS.

1. Adverbs are added to verbs to define their relations, and also to adjectives and other adverbs.

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2. Adverbs in -ως are formed from the gen. pl. of adjectives and participles; as,

> ἀληθής, *true*, gen. ἀληθ-έων, -ῶν, adv. ἀλη-
> θέως, ἀληθῶς, *truly*.
> χαρίεις, *pleasing*, gen. χαριέντ-ων, adv. χα-
> ριέντως.

But ἐπιζαφελῶς with change of acc. from ἐπι-
ζάφελος.

3. Adverbs in -δην are formed from the perf.
of verbs; as,

> κέκρυπται, *it is concealed*, κρύβδην, *secretly*.
> ἀνεῖται, *it is let go*, ἀνέδην, *unrestrainedly,
> at full speed.*

4. Some adverbs of manner formed from nouns
end in -άδην; as,

> λόγος, *a selection*, λογάδην, *in the way of
> selection.*

Some are formed in -ίνδην; as, ἀριστίνδην.

5. Some adverbs of manner end in -δόν, and
in -δά; as,

> κυνηδόν, *like a dog.*
> καναχηδά, *with a loud noise.*

6. Some ending in -ίνδα mark various games;
as,

> ὀστρακίνδα παίζειν, *to play with potsherds (at
> ducks and drakes).*

as it might otherwise be confounded with the interrog. τίνα. Thus ἄλλα τιν' ἔλεγε, not ἄλλα τίν' ἔλεγε.

3. The dissyllabic prepositions (except ἀμφί, ἀντί, ἀνά, διά), if placed after the words governed by them, retract their accent. This is called *anastrophe*. This also occurs, when certain prepositions are used as shortened forms of verbs; as ἄνα = ἀνάστηθι, πάρα = πάρεστι; and when πέρι is used for περισσῶς.

4. Of the atonics ὁ, ἡ, pl. οἱ, αἱ, οὐ (οὐκ, οὐχ, but οὐχί), ὡς *as*, εἰ *if*, the prep. εἰς, ἐκ, ἐν, and the quasi-prep. ὡς *to* —

   ὁ, ἡ, οἱ, αἱ are considered oxytone by some grammarians, when used as pronouns.

   οὐ receives the acute accent, when it stands without the word which it negatives.

   ἐκ is also accented, when it follows its case; and ὡς, when placed after the word to which it refers; as οἱ δέ, λύκοι ὥς, θῦνον.

Inclination of the Accent.

1. The *enclitics* (i. e. words which *incline* or *rest* their accent *upon* the preceding word) are the following: εἰμί *I am* and φημί *I say* in the indic. pres., except the sec. pers. sing. εἶ and φής; μοῦ, μοί, μέ; σοῦ when unemphatic, σοί when unemph., σέ when unemph.; οὗ, οἷ, ἕ, σφωέ, σφωΐν, σφέα, σφίσι, when they are not reflexive

(b) In -θι*, -αχοθι, -σι, -ου, -αχου, -οι, answering to the question *Where?* — as,

> ἄλλοθι, ἀλλαχόθι, *elsewhere.*
> θύρασι, *out of doors.*
> αὐτοῦ, *there.*
> πανταχοῦ, *everywhere.*
> οἴκοι, *at home.*

(c) In -η, -αχη, -ᾱ** (*In what direction?*); as,

> πῇ; *in what direction?*
> πανταχῇ, *in every direction.*
> οὐδαμᾶ, *in no direction, nowhere.*

(d) In -δε, -ζε, -οσε, -αχοσε (*Whither?*); as,

> οἴκαδε, *homewards.*   ἔραζε, *to earth.*
> ὑψόσε, *on high.*   πανταχόσε, *to every*
> *place.*

and in -οι; as,

> ποῖ; *whither?*

(e) In -θεν, -οθεν, -αχοθεν (*Whence?*); as,

> θύραθεν, *from without.*
> ποθέν, *from some place.*
> πολλαχόθεν, *from many quarters.*

There are other forms of adverbs also: but those here given comprehend the principal classes. Many or most of them are modifi-

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* See remarks on the suffixes -θι, -θεν &c. at the end of the third decl. of substantives.
** These often become modal; as, οὐδαμᾶ, *no way* i. e. *in no wise.*

cations of genitive, dative or accusative cases of the words from which they are derived.

ACCENTUATION.

For adverbs formed by a locative case-ending, see remarks on those suffixes at the end of the third declension of substantives.

Adverbs in -ι or -ει formed directly from subst. and adj. without the introduction of fresh syllables before the termin., are oxytone.

Those also are oxytone, which end in -αι from feminines of the 1. declension, in -δον and -δα (except those in -ίνδα), in -ξ, in -ας and in -υς or -υ.

Except ἠρέμας, ἀτρέμας, ἄντικρυς (but ἀντικρύ).

Adverbs ending in -ου, -ω, -ως from oxytone adj. in -ος, those ending in -οι, and in -η (if from oxyt. adj.), -αχη, are perispomenon.

Except οἴκοι, ὅποι.

Adverbs in -αν, -ην, or -ον, derived immediately from nouns, retain the accent of the nouns.

Other adverbs are, with few exceptions, regular.

Comparison of Adverbs and Prepositions.

Examples.

Σοφῶς, σοφώτερον, σοφώτατα.
Αἰσχρῶς, αἴσχιον, αἴσχιστα.

Ἀσφαλῶς, ἀσφαλέστερον, ἀσφαλέστατα.

Μάλα, μᾶλλον, μάλιστα.

Ἄγχι, ἀγχοῦ; ἄγχιον, ἄσσον; ἄγχιστα, ἀγχο-
τάτω.

Ἄνω, ἀνωτέρω, ἀνωτάτω.

Κάτω, κατωτέρω, κατωτάτω.

Ἀπό, ἀπωτέρω, ἀπωτάτω.

Πρό, πρότερος, πρῶτος.

Ἐγγύς, ἐγγυτέρω, ἐγγυτάτω and ἐγγύτατα;
sometimes ἔγγιον, ἔγγιστα.

Ἔνδον, ἐνδοτέρω, ἐνδοτάτω.

Ἑκάς, ἑκαστέρω, ἑκαστάτω.

Πρωΐ, πρωϊαίτερον, πρωϊαίτατα.

Ὀψέ, ὀψιαίτερον and ὀψίτερον, ὀψιαίτατα.

Obs. As a general rule, adverbs have no proper forms for the compar. and superl., but borrow the sing. neuter of the comparatives of the corresponding adj. for their comparatives, and the plural neuter of the superlatives for their superlatives; as, (above) σοφῶς, σοφώτερον, σοφώτατα; καλῶς, κάλλιον, κάλλιστα.

PREPOSITIONS.*

I. *Prepositions governing* one *case.*

Ἀντί, ἀπό, ἐκ, πρό, govern the genitive.

Ἐν, σύν, govern the dative.

Εἰς, governs the accusative.

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* For the meaning and construction of Prepositions, see the Syntax.

II. *Prepositions governing* two *cases.*

'Aνά governs the dative and accusative.

Διά, κατά, ὑπέρ, govern a genitive and accusative.

III. *Prepositions governing* three *cases.*

'Aμφί, ἐπί, μετά, παρά, περί, πρός, ὑπό, govern the genitive, dative and accusative.

ACCENTUATION OF WORDS IN SENTENCES.

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1. Oxytone words become barytone (and are so marked) in a sentence, except where a pause is indicated by a stop. Some grammarians however regard the interruption of the comma as too slight to be considered a genuine pause, and therefore turn the accent before it. Thus they write πέτονται βραχὺ, ὥσπερ πέρδικες, but most grammarians πέτονται βραχύ, ὥσπερ πέρδικες. The interrogative τίς and its neut. τί always remain oxytone.

Obs. An oxytone word does not turn its accent, when for any reason the following word is intended to be isolated and independent of the general construction of a sentence; as, τό ὁρᾶτε, *the word* ὁρᾶτε; τό αἰὲν ἀριστεύειν, *the quotation* αἰὲν ἀριστεύειν.

2. When the final vowel of an oxytone word is elided, the accent altogether disappears, if the word be a particle, otherwise the acute accent is placed over the preceding syllable. Thus οὐδὲ ἦσαν becomes οὐδ' ἦσαν; but δεινὰ ὁρᾶν, δείν' ὁρᾶν. The indef. τινά is an exception,

as it might otherwise be confounded with the interrog. τίνα. Thus ἄλλα τιν' ἔλεγε, not ἄλλα τίν' ἔλεγε.

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> οὐ receives the acute accent, when it stands without the word which it negatives.
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in meaning; the indef. pron. τις in all its in-
flexions (including the monosyllabic forms του
and τῳ, but not ἄττα; the indef. adverbs πού,
ποῦ, πόθεν, ποθέ, ποι, ποτέ, πω, πως; the par-
ticles γέ, θην, κέ or κέν, νύ or νύν, πέρ, τέ, τοί,
ρα, and the locative -δε (which differs from the
rest in being inseparable); with these dialectic
forms of pronouns, μευ, τευ, τοί, τοι, σφέ, σφω,
σφεων, τιν, μιν, σφεας, σφε, μιν, νιν, and unless
reflexive σφι or σφιν.

Obs. There is some exception with regard
to του &c. Though the dissyll. forms ἐμου, ἐμοι,
ἐμε, and the forms του, τοι, σε with their ac-
cent retained, were properly emphatic, they
were commonly used after the prepositions with-
out any necessary emphasis. This was the rule
among the early writers, some instances to the
contrary notwithstanding. In late Greek, the
opposite practice seems to have prevailed, of
joining the enclitic forms with prepositions,
unless emphasis was required.

2. Oxytone words resume their proper accent
before enclitics; as, θεός τις —; and atonics
become oxytone; as, εἴ που ἀγαθός.

3. If the word preceding an enclitic be par-
oxytone or perispomenon, its accent is not af-
fected by the enclitic. The enclitic itself gen-
erally loses its accent, but retains it, if it be
a dissyllable following a paroxytone word. Thus
λέγει τις — τιμᾷ σε — λέγει τινὰ ἐν τῇ οἰκίᾳ —
ἀγγελεῖ ποτε — μετ᾽ ἄλλων τινῶν.

4. A proparoxytone or properispomenon word, when followed by an enclitic, receives the acute accent on its ultima; as, λέγονταί τινες — ἀπαγγελεῖταί ποτε.

5. When enclitics come together, an accentuated syllable with the following enclitic is regarded as one word, and the further accentuation regulated by the rules already given.

Thus, in οἶκός τις ἐστί μοι που — the accent is transmitted by τίς to ος the ultima of the properisp. οἶκος: κός τις is then regarded as a paroxytone word, on which the following encl. ἐστί cannot throw its accent: ἐστι therefore takes the acute accent on the final syllable, and τίμοι is regarded as a parox. word, which causes the accent of που to be altogether lost, since τίμοι cannot receive it.

In ἄνθρωπός τις μοί ποτέ φησι — the accent of τίς is thrown on the ultima of ἄνθρωπος: πός τις is considered a parox. word, which cannot receive an accent from μοί: as there is thus no fresh accentuated syllable, it becomes necessary to recur to πός and consider πός τις μοι as a propar. word, which receives the acute accent on μοι from the following ποτε: μοί ποτε is regarded as a propar. word, which takes an accent on its final from the encl. φησί, φησι being left without accent.

Other grammarians however maintain that each enclitic throws its accent on the preced-

ing word; thus — οἶκός τίς ἐστί μοί που — and
ἄνθρωπός τίς μοί ποτέ φησι.

6. *Exceptions.* — The indic. pres. of φημί and
εἰμί are not enclitic, when there is any degree
of emphasis; and therefore εἰμί is not enclitic,
for instance, when it is not merely the *copula*
in a sentence, but strictly a *verb of existence.*
Thus, εἰσὶ νόμοι, *there are laws.* The 3. pers.
sing. in this case retracts its accent and is
written ἔστι. This also takes place, when ἔστι
is equivalent to ἔξεστι or πάρεστι: as, ἔστιν εὑρεῖν,
it is possible to find; when it is used in such
phrases as ἔστιν οἵ, ἔστιν ὅτε, ἔστιν ὅπως; when
it follows ἀλλ᾽ or τοῦτ᾽ (for ἀλλά and τοῦτο), or
εἰ, καί, μή, οὐκ, ὅτι, ποῦ or ὡς; and when it
answers to another ἔστι in a following or pre-
ceding clause.

If the word before an enclitic be an elided
monosyll., the enclitic retains its accent; as,
καλὸν δ᾽ ἐστί.

The exceptions in the case of pronouns have
been already considered.

7. The locative -δέ follows the rules already
given, and differs from other enclitics only in
being inseparable. Thus, οἶκόνδε, οὐρανόνδε,
Μέγαράδε (which are not to be regarded as
compounds).

8. Many words are compounds of enclitics.
They are accentuated as though the components
were separate words, except that the enclitic
part *always* loses its accent. Thus ὅστις as if

2. Adjectives and quasi-adjectives sometimes agree not with the substantive expressed, but with some other word implied; as,

φίλε (m.) τέχνον (n.), *dear son* = φίλε παῖ.

ἐχίνηθεν δὲ φάλαγγες, ἐλπόμενοι Πηλείωνα μηνιθμὸν ἀπορρίψαι, *the battalions gave way, expecting that Pelides had flung aside his wrath.* Here ἐλπόμενοι agrees with ἄν-δρες implied in φάλαγγες.

ἡ βουλὴ ἡσυχίαν εἶχεν, οὐκ ἀγνοοῦντες ὅτι ἐγχειρίδια ἔχοντες παρῆσαν, *the senate kept quiet, not being ignorant that they were there with daggers about them.* ἀγνοοῦντες agrees with βουλευταί implied in βουλή.

χαλοῦσι δ' Ἰοχάστην με, τοῦτο γὰρ (sc. τὸ ὄνομα) πατὴρ ἔθετο, *and they call me Jocasta, for this name my father gave me.*

This is called σχῆμα πρὸς τὸ σημαινόμενον or χατὰ σύνεσιν, *constructio per synesim* i. e. *construction according to the sense.*

3. Adjectives and quasi-adjectives often stand alone, ἀνήρ *man*, γυνή *woman*, or χρῆμα *thing* being understood; as,

ἐχεῖνος, *that man, he.* χαλή τις οὖσα, *a woman being beautiful.* πολλά, *many things.*

Many other words, e. g. γῆ, υἱός, θυγάτηρ, ὁδός, οἶχος, πληγή, χείρ, are occasionally understood in particular phrases, which must be learned in the course of reading.

4. In the Dramatists, if a woman speaks of herself in the plural number, she uses the masculine

SYNTAX.

☞ *The Rules in the larger type will be found to form, collectively, an elementary Syntax, necessarily very incomplete, but sufficient probably for the first requirements of a learner.*

In Logic, a sentence or *proposition* is regarded as consisting of three parts, (1) the *subject*, being that which is spoken of, (2) the *predicate*, that which is spoken of it, and (3) the *copula*, the connecting link between the two, the verb 'be'. Thus, in the sentence *Man is an intelligent being*, *man* is the subject, *is* the copula, and *an intelligent being* the predicate. In such a sentence as *Moons shall wane*, logic resolves *shall wane* into the copula and predicate which are involved in the two words; and we must regard *Moons shall wane* as equivalent to *Moons are things about to wane*, in which *Moons* is the subject, *are* the copula, and *things about to wane* the predicate. A similar division, in Grammar, is generally adopted by grammarians. But for grammatical purposes, this seems somewhat unnatural and inconvenient, and it appears better to regard a sentence as composed of

subject and *predicate*. Thus, in *Moons shall wane, moons* is the subject, and *shall wane* the predicate. In *Man is an intelligent being, man* is the subject, *is an intelligent being* the predicate, which in this case can be conveniently broken up into *is* the copula, and *an intelligent being,* which, as completing the predicate, may be appropriately called the *complement.**

THE CONCORDS.

I. The Verb and the Nominative.

1. A finite** verb agrees with its nominative case (the subject) in number and person; as,

κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, *Artaxerxes came to the throne.*

2. If the subject be a pronoun, it is commonly understood, except when distinction, contrast, or emphasis is required; as,

ἐπεὶ ἠσθένει Δαρεῖος, ἐβούλετό οἱ τὼ παῖδε παρεῖναι, *when Darius fell sick, he wished his sons to be present with him.*

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* This and two or three other grammatical terms employed in this Syntax, are borrowed from the 'Public School Latin Primer'.

** Those parts of a verb are called *infinite,* which have a substantival or adjectival nature, as being *without limitation* of grammatical person: the other parts are called *finite.* Thus, in Greek, the Inf. and Part. are *infinite,* other moods are *finite*: in Latin, the Inf., Part., Gerund and Supine are *infinite,* the rest of the verb *finite.*

ἔστι παρ' οἷς μεγάλοι σεισμοί, *violent earthquakes in some parts* (lit. *there are those amongst whom violent earthquakes*).

8. The verb εἰμί is frequently understood, especially in proverbs, apopthegms and epigrammatic expressions; as,

κοινὰ τὰ τῶν φίλων, *the interests of friends are mutual.*

9. In the *Oratio Obliqua**, when the nominative of the subject becomes the accusative, it is followed by a verb of the infinitive mood; as,

ἀναγκαῖον τὰς τῶν τεθνεώτων ψυχὰς εἶναί που, *it must needs be that the souls of the dead exist somewhere.*

II. *Adjective and Substantive.*

1. Adjectives and quasi-adjectives** agree with the substantives (or substantive pronouns) to which they refer, in number, case and gender; as,

γλώσσῃ ματαίᾳ ζημία προστρίβεται, *punishment is inflicted on an idle tongue.*

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* The term *oratio obliqua, indirect way of speaking,* is not unfrequently, but very improperly, restricted to the mention of another person's words (or thoughts) in the form of a substantival clause; which has probably arisen from a misunderstanding of the word *oratio* in this expression. The term is equally applicable to all those cases in which the verb and its subject constitute a substantival clause.

** Including participles, adjective pronouns, the article &c.

2. Adjectives and quasi-adjectives sometimes agree not with the substantive expressed, but with some other word implied; as,

φίλε (m.) τέκνον (n.), *dear son* = φίλε παῖ.

ἐκίνηθεν δὲ φάλαγγες, ἐλπόμενοι Πηλείωνα μηνιθμὸν ἀποῤῥίψαι, *the battalions gave way, expecting that Pelides had flung aside his wrath.* Here ἐλπόμενοι agrees with ἄνδρες implied in φάλαγγες.

ἡ βουλὴ ἡσυχίαν εἶχεν, οὐκ ἀγνοοῦντες ὅτι ἐγχειρίδια ἔχοντες παρῆσαν, *the senate kept quiet, not being ignorant that they were there with daggers about them.* ἀγνοοῦντες agrees with βουλευταί implied in βουλή.

καλοῦσι δ' Ἰοκάστην με, τοῦτο γὰρ (sc. τὸ ὄνομα) πατὴρ ἔθετο, *and they call me Jocasta, for this name my father gave me.*

This is called σχῆμα πρὸς τὸ σημαινόμενον or κατὰ σύνεσιν, *constructio per synesim* i. e. *construction according to the sense.*

3. Adjectives and quasi-adjectives often stand alone, ἀνήρ *man*, γυνή *woman*, or χρῆμα *thing* being understood; as,

ἐκεῖνος, *that man, he.* καλή τις οὖσα, *a woman being beautiful.* πολλά, *many things.*

Many other words, e. g. γῆ, υἱός, θυγάτηρ, ὁδός, οἶκος, πληγή, χείρ, are occasionally understood in particular phrases, which must be learned in the course of reading.

4. In the Dramatists, if a woman speaks of herself in the plural number, she uses the masculine

gender; and if she speaks of herself in the masculine gender, she uses the plural number; as,

οὐκ ἄρ' ὡς θανουμένους μετῆλθες ἡμᾶς; *hast thou not then come for me to suffer death?* spoken by Hecuba.

The reason of this appears to be that the masc. gender is the less definite form, and therefore properly adapted to the use of the plural in an indefinite sense for the singular.

5. Generally, when one female is indefinitely spoken of in the plural number, the masculine gender is used; and the leader of a female chorus sometimes (though rarely) even uses the *singular masculine* in speaking of herself. Eurip. Androm. 711, Hippol. 1105.

6. Adjectives and quasi-adjectives apparently masculine are not unfrequently joined with feminine substantives; as,

ἄμφω τούτω τὼ ἡμέρα, *both these days.* δυσεμβολώτατος ἡ Λοκρίς, *Locris is very awkward to invade.*

This occurs mostly in the dual number, and chiefly in Attic Greek, which had a marked tendency to the use of two terminations in the place of three. It seems therefore reasonable to suppose that these apparently masc. forms are really feminine. Examples of this usage are to be found in τούτω, τούτοιν, ἀλλήλω, ἀλλήλοιν, αὐτώ, αὐτοῖν, τώ (more common in Attic Greek than τά), τοῖν &c. Even dual participles of masc. form are occasionally used as feminine by the best authors.

7. A plural adjective or quasi-adjective is so times joined with a dual substantive, and somet a dual adjective or quasi-adjective with a substantive, if it refers to two only; as,

ὄσσε φαεινά, *bright eyes.*

τὼ δὲ τάχ' ἐγγύθεν ἦλθον, ἐλαύνοντ' (i. e. ἐλαύ-
νοντε) ὠκέας ἵππους, *and they quickly drew
near, urging on their swift horses.*

8. If the name of an animal is commonly of epi-
cene gender, and the male or female is to be speci-
fied, the adjective or quasi-adjective sometimes takes
the natural, sometimes the technical gender; as,

ὁ οἷς, *the ram.* ὁ αἴξ, *the he-goat.*
λαγὼς ὁ θῆλυς, *the female hare.* ἀλώπηξ ἡ ἄρ-
σην, *the dog-fox.*

9. If an adjective or quasi-adjective is *in
immediate attribution** to two or more substan-
tives, it is sometimes expressed with one only,
the first or the last, agreeing with this, and
being understood with the rest; as,

ἡμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα εἵαται ἐν
μεγάροις ποτιδέγμεναι, *our wives and little
children sit in our halls awaiting us.*

πολλὴ κραυγὴ καὶ γέλως καὶ παρακέλευσις
ἐγίγνετο αὐτῶν, *there was much shouting
and laughing and cheering on their part.*

Sometimes it agrees with the most com-
prehensive or most important word; as,

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* Any adjectival word is said to be in attribution to
the word which it qualifies, describes or particularizes.
It may be directly attributive, as in *The dying king,
Our country, The fertile plain*, or more remotely so, as
in *The king dying bequeathed his crown to his brother*
(where *dying* is in a kind of apposition with the word
king), *The country is ours, The plain is fertile* (where
ours and *fertile* are predicative, being attributive com-
plements).

τοσοῦτοί ἐσμεν, ὅσοι καὶ ὑμεῖς τότε ἦτε, *we are as many as you were then.*

But when used in a secondary sense with a notion of identity, they follow the construction of other relatives; as,

ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους ζηλοῦτε τιμάς, *a thankless race are ye all who covet the honours of oratory.*

Peculiarities not yet mentioned of Number, Gender and Person, Construction κατὰ σύνεσιν, by Attraction &c.

1. A plural or dual verb is sometimes used after a nominative singular in anticipation of another nominative to which it also refers; as,

ἔνθα εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσιν Κώκυτός τε, *there into Acheron flow Pyriphlegethon and Cocytus.*

The old grammarians call this σχῆμα Ἀλκμανικόν from its being a favourite construction with the poet Alcman.

2. The verb sometimes agrees with the complement instead of the subject; as,

τὸ μῆκος τοῦ ὀρύγματος ἑπτὰ στάδιοί εἰσι, *the length of the cutting is seven stadia.*

τὸ πάλαι αἱ Θῆβαι Αἴγυπτος ἐκαλέετο, *formerly Thebes was called Ægyptus.*

This attraction is particularly frequent with pass. verbs of *naming.* The construction is extended to participles and relatives; as,

μένα, *he shews the neck and the head gilded.*

ἥκομεν ἐκκλησιάσοντες περί τε πολέμου καὶ εἰρήνης, ἃ μεγίστην ἔχει δύναμιν ἐν τῷ βίῳ τῷ τῶν ἀνθρώπων, *we are come to debate in the assembly about war and peace, which are more important than any other thing in man's life.*

But sometimes the attributive agrees with the first or last, being understood with the others, or is made to agree with the most comprehensive or most important word; as,

αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε, *for ever to thee is strife delightful and wars and fights.*

πυθόμενος Στρομβιχίδην καὶ τὰς ναῦς ἀπεληλυθότα, *having heard of the departure of Strombichides and the ships.*

III. Relative and Antecedent.

1. A relative agrees with its antecedent in number, gender and person: its case is determined by the structure of its own clause; as,

ἔδωκε δῶρα ἃ νομίζεται παρὰ βασιλεῖ τίμια, *he gave him presents which are considered (marks) of honour at the king's court* (nom. to the verb of the relative clause).

γέρρα πάμπολλα ἐλήφθη, ἃ οἱ Ἕλληνες ἀχρεῖα ἐποίουν, *a vast number of wicker shields were taken, which the Greeks ren-*

τοσοῦτοί ἐσμεν, ὅσοι καί ὑμεῖς τότε ἦτε, *we are*
as many as you were then.

But when used in a secondary sense with a notion
of identity, they follow the construction of other
relatives; as,

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This attraction is particularly frequent with
pass. verbs of *naming.* The construction is
extended to participles and relatives; as,

ἐκλέξαι τῶν ποιητῶν τὰς καλουμένας γνώμας, *to extract from the poets what are called their* γνῶμαι.

ὀγδοήκοντα μναῖ, ἣν ἔλαβε προῖκα τῆς μητρός, *eighty minæ which he received as his mother's dowry.*

3. On the same principle, the demonstrative pronoun commonly agrees with the complement in preference to the subject; as,

ἐντεῦθεν ἐξελαύνει ἐπὶ Πύλας τῆς Κιλικίας καὶ Συρίας. ἦσαν δὲ ταῦτα δύο τείχη, *from this place he advances to the Gates of Cilicia and Syria. These were two fortified walls.*

But not always; as,

τοῦτό γ᾽ ἐστὶν ὑπερβολὴ μανίας, *this is the height of madness.*

4. A plural verb is sometimes used with a singular nominative to which some other word is joined by the preposition μετά, and sometimes a plural verb follows singular subjects with ἤ or οὔτε, though properly alternative; as,

Δημοσθένης μετὰ τῶν ξυστρατήγων σπένδονται, *Demosthenes with his colleagues in command makes a truce.*

ἃ Δημοφῶν ἢ Θηριππίδης ἔχουσι τῶν ἐμῶν, *what Demophon or Therippides has of mine.*

These constructions are rare, particularly the former.

5. In Attic Greek, the second person of the imperative is occasionally to be found used in a somewhat peculiar way with πᾶς, τίς or πᾶς τις, with or without a substantive; as,

χώρει δεῦρο πᾶς ὑπηρέτης· τόξευε πᾶς τις, *come hither, every attendant of you; shoot, every one of you.* .

6. Certain singular imperatives, εἰπέ, ἄγε, φέρε, ἰδέ, used in energetic address, are not unfrequently joined, in Attic Greek, with plural words*; as,

εἰπέ μοι, τί πάσχετ᾽, ὦνδρες; *come, what are you about, sirs?*

Some special usages of the 1. pers. plur. for the singular have been already noted in Rules 4 and 5 under the *Second Concord.* But generally —

7. As in Latin, the first person plural is often used for the first person singular, and often the plural and the singular are intermixed in the same sentence; as,

῞Ηλιον μαρτυρόμεσθα δρῶσ᾽ ἃ δρᾶν οὐ βούλομαι, *I call the god of the sun to witness that I am doing what I would not do.*

This usage is however more limited than in Latin, being confined almost entirely, in classical Greek, to the language of poetry.

8. When the subject of a verb is singular, but a plural meaning is involved, the construction sometimes changes from singular to plural; and, *vice versa,* when the subject is plural, a change is sometimes made from plural to singular; as,

κατὰ τοὺς νόμους, ἐάν τις φανερὸς γένηται κλέ-πτων ἢ λωποδυτῶν, τούτοις θάνατός ἐστιν ἡ

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* It seems reasonable to suppose that these words were very common as expletives in familiar conversation, and that being naturally, as such, most used in the singular number, they finally assumed a stereotyped form, which was borrowed into the stricter style of language.

ζημία, *if a man is proved guilty of committing a robbery or stealing clothes, the penalty he incurs is death* (lit. *for these men the penalty is death*).

οἰκτρὰ τὰ δυστυχῆ βροτοῖς ἅπασι, κἄν θυραῖος ὤν κυρῇ, *misfortunes are sad things for all mortals, even if they be strangers.*

9. The neuter gender is often used, especially in collective expressions, for the masculine or feminine; as,

Πάτροκλος, ὅς σοῦ πατρὸς ἦν τὰ φίλτατα, *Patroclus, who was the darling of thy father.*

Λάμπων, Αἰγινητέων τὰ πρῶτα, *Lampon, chief of the Æginetans.*

πάντα ἦν ἐν τοῖσι Βαβυλωνίοισι Ζώπυρος, *Zopyrus was everything with* (lit. *amongst*) *the people of Babylon.*

τὸ Ἑλληνικὸν καὶ τὸ ξενικόν, *the Greek troops and the mercenaries.*

τὸ θεῖον, *the gods.*

10. The neuters πλέον (sometimes in the plural form πλείω), μεῖον, are frequently used as indeclinable in connection with numerals; as,

πελταστῶν καὶ τοξοτῶν πλέον ἢ εἴκοσι μυριάδες, *more than* 200,000 *peltasts and bowmen.*

παραμένει ἡμέρας πλείω ἢ τρεῖς, *it lasts more than three days.*

ἵππους ἄξει οὐ μεῖον δισμυρίων, *he will bring not less than two thousand horses.*

11. A remarkable irregularity of number, case and gender occurs in the use of ἐν τοῖς with a superlative adjective (or, very rarely, a comparative) in the singular or plural nominative of any gender; as,

ἐν τοῖς πρῶτοι 'Αθηναῖοι τὸν σίδηρον κατέθεντο, *the Athenians were the first to lay aside the sword.*

ἡ στάσις ὠμὴ ἔδοξε μᾶλλον, ὅτι ἐν τοῖς πρώτη ἐγένετο, *the revolution appeared the more bloody, because it was the first that had happened.*

τοῦτό μοι ἐν τοῖσι θειότατον φαίνεται γενέσθαι, *this appears to me to be the most special instance of divine interposition that ever happened.*

The phrase may be regarded as an emphatic superlative in meaning, but it is by no means easy to explain its form satisfactorily. It is perhaps best to consider τοῖς as the old pronoun, originally of course varied in gender according to circumstances — ἐν τοῖς πρῶτοι 'Αθηναῖοι, *the Athenians first amongst them,* ἐν ταῖς πρώτη ἐγένετο, *it was the first amongst (of) them that had happened* — and eventually passing into the neuter as the indefinite, comprehensive gender, when the phrase became stereotyped.

12. Other usages of the neuter may be best illustrated by the following examples:

οὐκ ἀγαθὸν πολυκοιρανίη, *the rule of many is not good.*

θήλεια ἵππος καλὴ οὐ καλόν; *is not a beautiful mare a beautiful thing?*

ὁ μὲν δίκαιος φρόνιμός τε καὶ ἀγαθός, ὁ δὲ ἄδικος οὐδέτερα, *the just man is wise and good, but the unjust man neither one nor the other.*

ἀδύνατά ἐστι τοῦτο ποιεῖν, *it is impossible to do this* — this usage of the neut. plur. where the sing. might otherwise be used, is very frequent, particularly with verbals. It abounds in Attic Greek.

σὺ δέ μοι δοκεῖς οὐ προσέχειν τὸν νοῦν τούτοις, καὶ ταῦτα σοφὸς ὤν, *but you seem to me not to attend to these things, and that too, though you are a learned man.*

13. When the antecedent is singular, the relative sometimes in the plural (more in poetry than in ose), to denote the whole corresponding class; as,.

φίλοις ἀληθὴς ἦν φίλος, ὧν ἀριθμὸς οὐ πολύς, *to friends he was a real friend, one of the few to be found* (lit. *of which friends the number is not great*).

ἀνὴρ καλός τε κἀγαθός, ἐν οἷς οὐδαμοῦ σὺ φανήσῃ γεγονώς, *a man well-born and honourable, in which class you will be shewn to have no place* (lit. *amongst which men you will be evident having been born nowhere*).

14. The indefinite relatives ὅστις, ὅστις ἄν and ἄν commonly answer to a plural antecedent;

ἀνθρώπους τίννυνται, ὅτις κ᾽ (Ep. for ὅστις ἄν) ἐπίορκον ὁμόσσῃ, *they punish all men who swear falsely.*

ἀσπάζεται πάντας, ᾧ ἄν περιτυγχάνῃ, *he salutes all he meets.*

15. Sometimes the antecedent is attracted to the se of the relative (*Inverse Attraction*); as,

17

ἔλεγον ὅτι Λακεδαιμόνιοι πάντων ὧν δέονται πε-
πραγότες εἶεν παρὰ βασιλέως, *they said that the
Lacedemonians had procured all they wanted
from the king.*

16. On the principle of attraction are to be
explained the phrases ἐφ' ᾧ or ἐφ' ᾧτε *on con-
dition,* ἀφ' οὗ or ἐξ οὗ *since,* μέχρις οὗ *till,* ἀνθ'
ὧν *in return for, because,* οἷός εἰμι or οἷός τε
εἰμί *I am fit, I am able,* οἷόν ἐστι or οἷόν τε
ἐστί *it is fit, it is possible,* with many others of
frequent occurrence:

ἐφ' ᾧτε ἔχειν, *on condition of having,* i. e.
ἐπὶ τούτῳ ὥστε ἔχειν, *on this condition,
so as to have.*

ἐξ οὗ διαστήτην, *from the day when they
quarrelled,* i. e. ἐξ ἐκείνου ὅτε, *from that
(point) when.*

ἀνθ' ὧν ἀνὴρ ἀγαθὸς ἐγένετο, *because he
shewed himself a brave man,* i. e. ἀντὶ
τούτων, ὅτι ἐγένετο, *in consideration of this,
that he shewed himself.*

οὐχ οἷός τε εἰμὶ ταῦτα διαπρᾶξαι, *I am not
able to accomplish these objects,* i. e. οὐ
τοιοῦτός εἰμι ὥστε διαπρᾶξαι, *I am not such
a man as to accomplish.*

17. To attraction also is due the phrase ὃς βούλει
or ὅστις βούλει *any you please, any whatever:*

τὰ δέκα ἢ ὅστις βούλει ἄλλος ἀριθμός, *ten or any
other number whatever.*

18. The relatives οἷος, ὅσος, ὁστισοῦν, ἡλίκος with
two or three others of kindred meaning often suffer

attraction along with the subject of the relative clause; as,

πρὸς ἄνδρας τολμηροὺς οἵους καὶ 'Αθηναίους, *against bold men such as the Athenians,* i. e. οἷοι καὶ 'Αθηναῖοί εἰσιν.

οἵῳ γε ἐμοὶ παντάπασιν ἄπορον, *exceedingly hard for such as I,* i. e. τῷ τοιούτῳ γε οἷος ἐγώ εἰμι.

τὴν δὲ γυναῖκα εὗρον, ὅσην τ' ὄρεος κορυφήν, *and they found his wife, tall as the top of a mountain,* i. e. τοσαύτην ὅση ἐστὶν ὄρεος κορυφή.

Sometimes the article precedes; as,

χαλεπὸν τοῖς οἵοις ἡμῖν τε καὶ ὑμῖν, *hard for such as we and you.*

19. Somewhat similar to this is the use of θαυμαστός and some other words with ὅσος and οἷος; as,

χρήματα ἔλαβε θαυμαστὰ ὅσα, *he received a wonderful deal of money,* i. e. θαυμαστόν ἐστιν ὅσα χρήματα ἔλαβε.

πίθηκοι ἄφθονοι ὅσοι ἐν τοῖς οὔρεσι γίνονται, *monkeys in vast numbers are produced in the mountains.*

20. Inverse attraction commonly takes place in the phrase οὐδεὶς ὅστις οὐ; as,

οὐδενὸς ὅτου οὐ πάντων ἂν ὑμῶν καθ' ἡλικίαν πατὴρ εἴην, *there is not one of you all whose father I am not old enough to be,* i. e. οὐδείς ἐστι πάντων ὑμῶν ὅτου καθ' ἡλικίαν οὐκ ἂν εἴην πατήρ.

οὐδενὶ ὅτῳ οὐ ταῦτα γέλοια φαίνεται, *there is no one to whom the absurdity of this is not evident,* i. e. οὐδείς ἐστιν ὅτῳ ταῦτα οὐ φαίνεται γέλοια.

21. Relative adverbs of place also suffer both forms of attraction occasionally, ὅθεν being used for ἐντεῦθεν οὗ, ὅποι for ἐνταυθοῖ ὅπου, κεῖθεν ὅθεν for κεῖσε ὅθεν, ἄλλοσε for ἀλλαχοῦ ὅποι &c.

17*

Impersonal Usage.

1. Many verbs are used impersonally, i. e. in the third person without a nominative. The suppressed nominative may however always in some way or other be supplied; as,

χαλῶς ἔχει, *it is well,* scil. τὰ πράγματα.

δεῖ πονεῖν, *it is necessary to work hard,* where πονεῖν is the real subject of δεῖ.

ὕει, νίφει, *it rains, it snows,* i. e. Ζεύς ὕει, *Jupiter sends rain &c.*

ἐσάλπιγξε, *the trumpet sounded,* i. e. ἐσάλπιγξεν ὁ σαλπιγκτής, *the trumpeter blew the trumpet.*

ἔσεισε, *there was an earthquake,* τὴν γῆν ἔσεισεν ὁ θεός or Ζεύς, *the god or Jupiter shook the earth.*

ἦν ἐγγὺς ἡλίου δυσμῶν, *it was near sunset,* sc. ἡ ἡμέρα.

προσημαίνει, *there are prognostications,* i. e. ὁ θεός or τὰ πράγματα προσημαίνει, *the god or events prognosticate.*

2. The impersonal use of passive verbs sometimes occurs, but not so frequently as in Latin; as,

λέγεται, *it is said.*

ἱκανὰ τοῖς πολεμίοις εὐτύχηται, *successes enough have been obtained by the enemy* (lit. *it has been succeeded enough by the enemy*).

παρεσκεύασται, *preparations have been made.*

3. A kind of impersonal usage occurs in the employment of the third person plural, the third person singular, second person singular or first person plural in a general, indefinite sense, like the use of *they, one, you* or *we* with the verb in English; as,

φασί, *they say* ═ *it is said.*

ὅπερ πάσχουσι, *a feeling which men experience.*

οἴεσθαι εἰδέναι, ἃ οὐκ οἶδεν, *to think one knows what one does not know.*

τὴν πόλιν ὄντως ἂν ἡγήσω πολέμου ἐργαστήριον εἶναι, *you would have thought the town literally an arsenal of war.*

τὸν κανόνα προσφέρομεν, *we apply the carpenter's rule.*

There is an ellipsis of τίς in this use of the third personal singular, which is in fact much more frequently expressed than understood; as in οὐκ ἂν τις εὕροι ἄνδρα σοφώτερον, *one would not find a wiser man.*

APPOSITION.

A substantive or its equivalent in attributive relation to another, as a definition, specification or explanation of it, so as to form a condensed relative clause, is called its *apposite,* and this relation is called *Apposition.* Thus in *Socrates, the philosopher,* the word *philosopher* is the apposite of *Socrates,* serving to specify *the Socrates* meant, and being equivalent to *who was the philosopher.*

. 1. A substantive or quasi-substantive in apposition to another is commonly put in the same

number and case, and (if living creatures are spoken of) in the same gender as that other; as,

> Κῦρος ὁ βασιλεύς, *Cyrus the king,* or *king Cyrus.*

Obs. This is the usual order of a proper name and its apposite, and the proper name commonly has, the apposite has not the article. But for proper names of rivers, the regular order is as in ὁ Εὐφράτης ποταμός. So in the case of lakes, and of mountains. But, as many proper names of mountains are masc. and fem., we find also such arrangements as in ἡ Αἴτνη τὸ ὄρος, Πάρνης τὸ ὄρος.

2. But the apposite often differs in number, or in gender (even when living creatures are spoken of), or in both; as,

> κρατῆρες, ἀνδρὸς εὔχειρος τέχνη, *bowls, the handi-work of a skilful man.*
>
> κόλαξ, δεινὸν θηρίον, *a flatterer, a terrible crea-ture.*
>
> ἔκπωμα, φλαυρούργου τινὸς τεχνήματ᾽ ἀνδρός, *a drinking-cup, the work of some sorry artist.*
>
> ἡ βουλὴ οἱ Πεντακόσιοι, *the council of the Five Hundred.*
>
> ἡ Αἴτνη τὸ ὄρος, *mount Ætna.*

The apposition of the plural with the singular is mostly poetical.

3. A peculiar kind of apposition occurs where an accusative case stands as apposite not of any word expressed, but of the verbal action implied in a sentence; as,

> Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν, *let us kill Helen, (which will be) a bitter grief to Me-nelaus,* where *the death of Helen* is the λύπη πικρά.

ἤ τις ᾿Αχαιῶν ῥίψει ἀπὸ πύργου, λυγρὸν ὄλεθρον, *or one of the Achæans will throw him from a tower, a sad death,* where *being thrown from a tower* is the λυγρὸς ὄλεθρος.

Such instances are rare, except in poetry. But a similar apposition of frequent occurrence in prose, takes place in the phrases τὸ δὲ μέγιστον *but what is most important of all,* τὸ λεγόμενον *as is said, as they say,* τὸ τοῦ ποιητοῦ *as the poet says* &c. So ὑμῶν οἱ πρόγονοι, τό γε μέγιστον, ἔσωσαν ἀπὸ βαρβάρων τοὺς Ἕλληνας, *what is more than all, your ancestors saved the Greeks from barbarians.* Whether these are accusatives or nominatives, it is not easy to determine.

4. With the accusative marking the object of an active verb is joined not unfrequently (in poetry at least) a second accusative in a kind of apposition, defining more accurately the part affected by the verbal action; as,

> ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων; *what words have escaped the wall of thy teeth?* (lit. *thee, the wall of thy teeth*).
>
> Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον, *and a terrible quaking came over the limbs of the Trojans, every man of them.*
>
> τὸν δὲ ᾿Αρδιαῖον καὶ ἄλλους συμποδίσαντες χεῖράς τε καὶ πόδας καὶ κεφαλήν, εἷλκον, *and having bound Ardiæus and others hand, head and foot, they dragged them off.*

This is called by the old grammarians σχῆμα καθ᾽ ὅλον καὶ μέρος, *construction with reference to whole and part.*

5. This construction is extended, though more rarely, to the dative also; as,

> Πηλεὺς πέρι κῆρι φίλος γένετ᾽ ἀθανάτοισιν, *Peleus was very dear to the heart of the immortal gods.*

δίδου δέ οἱ ἡνία χερσίν, *and he gave the reins into his hands.*

6. Substantives are used sometimes in such close apposition with others, as to become virtually adjectives. In prose ἀνήρ is of constant recurrence so used; as, ἀνὴρ μάντις *a prophetic man* i. e. *a prophet,* ἀνὴρ στρατιώτης *a military man.* This usage is extended in poetry to a large number of words of all meanings; as, καταιβάτης κεραυνός *the descending thunder-bolt,* παρθένος ψυχή *a virgin soul,* βοῦς ἀροτήρ *a ploughing ox.*

THE ARTICLE.

1. The Article was originally a demonstrative pronoun. As such it appears in Homer, who never perhaps uses it as a genuine article, though there are not wanting passages in which it approximates to its later meaning.

> ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας ᾽Αχαιῶν, *for he came to the swift ships of the Achæans,* where ὁ = ὁ ἀνήρ *that man.*
>
> ἤματι τῷ ὅτε, *on that day when.*
>
> Νέστωρ ὁ γέρων, *Nestor that aged man.*
>
> τὸ σὸν μένος, *that rage of thine.*
>
> τὰ τεύχεα καλά, *those arms (so) fair.*
>
> ὁ δ᾽ ἔπειτα μετηύδα ἰσόθεος φώς, *and then he, the godlike man, addressed them.*
>
> αὐτὰρ ὁ μήνιε, νηυσὶ παρήμενος ὠκυπόροισι διογενὴς Πηλῆος υἱὸς πόδας ὠκὺς ᾽Αχιλλεύς, *but he, the Jove-born son of Peleus,*

Achilles swift of foot, was cherishing his wrath, as he sat by his swift-sailing ships.

2. In later writers, when ὁ, ἡ, τό had assumed the proper force of an article, many remains of the Homeric usage were left. In Herodotus and in Doric writers it is often used as in Homer, and occasionally in Attic poetry, as in Sophocles — τὸν, ὦ Ζεῦ πάτερ, ὑπὸ σῷ φθίσον κεραυνῷ, *him, o father Jove, slay with thy thunderbolt.* Even in Attic prose, certain forms and phrases regularly admitted the word in its ancient sense. Thus, it always may have (though it often has not) this meaning, when followed immediately by μέν or δέ. Plato has τό γε, τῷ *for that reason, therefore,* and other Attic writers also use διὰ τό *therefore,* πρὸ τοῦ *before that, formerly,* καὶ τόν *and him* (at the beginning of a sentence only), τὸν καὶ τόν, τὸ καὶ τό *this person and that, this thing and that* (e. g. τὸ καὶ τὸ ἔλεγε, *he said this and that, he said one thing or another*) &c.

3. The chief usages of the article proper are these.

(*a.*) It is used in a simple definite sense; as, ὁ ἄνθρωπος *the man.*

(*b.*) It is used with the names of the great objects of nature, the seasons, natural phenomena and the like; as, ὁ ἥλιος *the sun,* οἱ ἀστέρες *the stars,* ὁ ὑετός *rain,* ἡ ὀπώρα *autumn,* ἡ ἔκλειψις τοῦ ἡλίου *an eclipse of the sun.*

(*c.*) It very frequently generalises, or marks a whole class, or one individual as a type of a class; as, ἡ ἀρετή *virtue* generally, in the abstract, οἱ ἄνθρωποι *men, mankind,* οἱ κακοί *the wicked,* ὁ κακός *a wicked man* as a type of οἱ κακοί, οἱ κακοὶ ἄνθρωποι *wicked men.*

(*d.*) Proper names sometimes have the article, sometimes not. If they refer to well known persons, places &c., they may take the article and very often do. So ὁ Σωκράτης *Socrates (the great philosopher).* If they have been previously mentioned, they very frequently take the article — ἡ Ἐπύαξα, *Epyaxa (the person already mentioned by that name).*

(*e.*) The article is sometimes distributive in sense; as, τρία ἡμιδάρεικα τοῦ μηνός *three half-darics the* or *a month* i. e. *every month.*

(*f.*) It takes the place of an unemphatic possessive pronoun very frequently where the context naturally indicates the possessor without danger of mistake; as, Κῦρος ἀνέβη ἐπὶ τὸν ἵππον *Cyrus mounted his horse,* πρότεινον τὰς χεῖρας *stretch out your hands.*

(*g.*) The article is also used, as in English, where *one* object only is from the nature of the case present to the writer's mind; as, ἡ ἀγορά *the market-place (of the town where he lives),* εἰς τὴν οἰκίαν *into the house* (i. e. *his house*), τοὺς ἵππους ἔπληξε τῇ μάστιγι *he struck his horses with the whip.*

(*h.*) It is commonly joined with possessive and

demonstrative pronouns; as, ὁ ἐμὸς δοῦλος *my slave*, ἐκεῖνος ὁ στρατηγός *that general.*

(*i.*) It is added to infinitives, participles and adjectives to give them a substantival sense; as, βούλεσθαι *to wish*, τὸ βούλεσθαι *the wishing*, ποιῶν *making*, ὁ ποιῶν *the making man* i. e. *he that makes*, ἀποβησόμενος *about to result*, τὸ ἀποβησόμενον *the about-to-result thing* i. e. *what will be the result*, τὸ πρόθυμον *the eager* i. e. *eagerness.*

4. *Examples of the Force of the Article.*

ἀγαθόν *a good thing*, τὸ ἀγαθόν *good* abstractedly.

πολλοί *many men*, οἱ πολλοί *the many, most men.*

πλείονες *more*, οἱ πλείονες *the greater number.*

τὸ βάρβαρον, τὸ Ἑλληνικόν, for οἱ βάρβαροι, οἱ Ἕλληνες.

τὰ Τρωϊκά *the Trojan war*, τὰ Ἑλληνικά *the history of Greece.*

ἡ ἄνω πόλις *the up* i. e. *the upper city*, οἱ τότε ἄνθρωποι *the then men* i. e. *the men of that time*; so οἱ νῦν &c.

Λεωνίδας ὁ Ἀναξανδρίδου *Leonidas, the son of Anaxandrides.*

αἱ μετὰ δόξης ἡδοναί or (with the article repeated) αἱ ἡδοναὶ αἱ μετὰ δόξης *the pleasures which are with credit* i. e. *creditable pleasure.* So τὰ μακρὰ τείχη or τὰ τείχη τὰ μακρά *the long walls.* τὸ πάρος *formerly*, τὸ πάλαι *of old time*, τὸ παράπαν *altogether*, τὰ μάλιστα *chiefly*, τὸ ἐπὶ σοί *as much as in you lies.*

τὰ τῶν φίλων *the affairs of friends*, τὰ Ἀθηναίων *the interests of the Athenians.*

τὰ τῆς ὀργῆς *anger.*

τὸ ὑμέτερον i. e. ὑμεῖς *ye*, τἀμά i. e. ἐγώ.

ὁ τῶν Ἀθηναίων στρατὸς καὶ ὁ τῶν βαρβάρων (sc. στρα-
τός) *the army of the Athenians and that* (lit. *the*)
of the barbarians.

τό μηδὲν ἄγαν *the (proverb)* μηδὲν ἄγαν.

τὸ δ' ὑμεῖς ὅταν εἴπω, τὴν πόλιν λέγω, *but when I say
'you', I mean the state.*

5. The position of the article may be best illus-
trated by the following examples —

Art., adj. & subst.	ἡ καλὴ πόλις *the handsome city*, or ἡ πόλις ἡ καλή, or πόλις ἡ καλή, but not ἡ πόλις καλή.
Art. & part. with subst.	ἡ γενομένη μάχη *the battle which took place*, or ἡ μάχη ἡ γενομένη, but ἡ μάχη γενομένη means *the battle, having taken place*. Yet, if other words intervene between the article and substantive, the last-named order is unobjectionable as an equivalent of the first. Thus ἡ ἐν Μαραθῶνι μάχη γενομένη = ἡ ἐν Μαραθῶνι γενομένη μάχη.
Art. and demonstr. pron. οὗτος, ὅδε, ἐκεῖνος, or αὐτός *self*, with substantive.	οὗτος ὁ βασιλεύς *this king*, or ὁ βασιλεὺς οὗτος, but not ὁ οὗτος βασιλεύς. ὅδε ὁ πόλεμος *this war*, or ὁ πόλεμος ὅδε, not ὁ ὅδε πόλεμος. ἐκείνη ἡ στήλη *that pillar*, or ἡ στήλη ἐκείνη, not ἡ ἐκείνη στήλη. ὁ διδάσκαλος αὐτός *the master himself*, or αὐτὸς ὁ διδάσκαλος, but ὁ αὐτὸς διδάσκαλος means *the same master.* *

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* When there is an adjective also or a gen. case in
connection with the substantive, the order may be as
in ἡ στένη αὔτη ὁδός *this narrow road* or αἱ τῶν πολε-
μίων ἐκεῖναι νῆες *those ships of the enemy's.*

Art. and possessive pron. with subst.	ὁ ἐμὸς πατήρ *my father*, or ὁ πατὴρ ὁ ἐμός, or πατὴρ ὁ ἐμός, like the art., subst. and ordinary adjective.
Art. & subst. with two or more adj. or adj. and genitive &c.	ἡ ἀρχαία ἡ ἡμετέρα φωνή *our ancient language*, or ἡ ἀρχαία φωνὴ ἡ ἡμετέρα, or ἡ ἡμετέρα ἡ ἀρχαία φωνή, or ἡ ἡμετέρα ἀρχαία φωνή &c. ἡ λίθος αὕτη ἡ καλὴ ἡ διαφανής *this beautiful transparent crystal*, or αὕτη ἡ λίθος ἡ καλὴ ἡ διαφανής &c.

ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, *at the most important festival of Jupiter*, or ἐν τῇ μεγίστῃ τῇ τοῦ Διὸς ἑορτῇ &c.

αἱ μεθ' ἑαυτοῦ νῆες αἱ τρεῖς αἱ Χῖαι *the three Chian ships that were with him*, or αἱ νῆες αἱ τρεῖς αἱ Χῖαι αἱ μεθ' ἑαυτοῦ &c.

Art. & subst. with the adj. μέσος, ἄκρος, ἔσχατος, ὅλος, πᾶς &c.	διὰ μέσης τῆς πόλεώς *through the middle of the city*, or διὰ τῆς πόλεως μέσης. τὸ μέσον τεῖχος *the middle wall.*

ἐν ἄκρᾳ τῇ πόλει *in the citadel of the town*, or ἐν τῇ πόλει ἄκρᾳ. So also are used ἔσχατος and ὅλος.

πᾶσα πόλις *every city*, πᾶσα ἡ πόλις *all the city*, ἡ πᾶσα πόλις *the whole city together* otherwise ἡ πόλις πᾶσα.

Obs. 1. The article is occasionally placed before a relative clause, which thus stands in the place of a substantive to it; as,

προσήκει καὶ μισεῖν τοὺς οἷόσπερ οὗτος, *it is a duty even to hate such men as he.*

Obs. 2. All words, as a general rule, placed between the article and its substantive, have

a qualifying or attributive power in respect of the substantive; as,

> ἡ τῶν τὰ τῆς πόλεως πράγματα πρασσόντων ἐν τῷ νῦν καιρῷ ῥᾳθυμία, *the indifference of those who administer the affairs of the state at the present crisis.*

6. If a substantive is connected with another in the genitive case, and it has the article, the dependent genitive also takes the article.

The following example illustrates the use and position of the article in this connection —

> οἱ τοῦ δένδρου καρποί *the fruit of the tree,* or οἱ καρποί οἱ τοῦ δένδρου, or καρποί οἱ τοῦ δένδρου, or οἱ καρποί τοῦ δένδρου, or τοῦ δένδρου οἱ καρποι. The last-named position of words is not very common, except in the case of *parti-tive* genitives, for which class of genitives this or the one immediately preceding it is the regular order.

Some few special exceptions to the above rule may be found, which may be satisfactorily accounted for: but, generally speaking it is strictly observed both in prose and poetry. It does not however imply that, if the dependent genitive has the article, the other substantive must necessarily take it.

7. Many words which according to the rules already given should have the article, are constantly recurring without it.

This arises principally from three causes —

(*a.*) There are some particular words which have a marked tendency to be *anarthrous* (i. e. without the article).

(*b.*) The article is frequently omitted before a word governed by a preposition.

(*c.*) Whilst the subject of a sentence very generally takes the article; in the predicate, the complement does not; as,

> νὺξ ἡ ἡμέρα ἐγένετο, *day was turned into* (lit. *became*) *night.*
>
> ὁ δὲ νόμος οὗτος, *now the law is this.*

Obs. Sometimes both subject and complement are without the article; sometimes they both have it, when the notion in the complement is such that it can be predicated of that particular subject only, as in τουτὶ τὸ κρανίον ἡ 'Ελένη ἐστίν *this skull is Helen.*

8. The article has sometimes an ironical force.

THE ADJECTIVE.

1. The adjective in the neuter gender, especially with the article, becomes often virtually a substantive; as,

> τὸ εὐτυχές, *good luck.*
>
> οἱ 'Αθηναῖοι ἐπὶ μέγα ἐχώρησαν δυνάμεως, *the Athenians advanced to greatness of power.*

This quasi-substantive may not only have a genitive dependent on it (as in the last example), but is even found with the possessive pronoun; as,

> τὸ ἐμὸν αἰσχρόν, *my disgrace.*

2. The adjective has often a *proleptic** reference; as,

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* For an explanation of the figure *prolepsis*, see at the end of the Syntax.

παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς, *to have children taught (and made) too learned.*

εὔφημον κοίμησον στόμα, *close thy mouth in auspicious silence* — lit. *silence thy mouth auspicious.*

Comparatives and Superlatives.

1. If two substantives or the like are connected by a comparative adjective (or adverb) and the conjunction ἤ *than,* the case of the latter word is properly determined by the verb understood; as,

πλουσιώτερός ἐστιν ἤ ἐγώ (scil. εἰμί), *he is richer than I (am).*

πλουσιωτέρῳ ἄν ἤ ἐγὼ ἐδίδους, *you would give it to a richer man than I (am).*

τοῖς νεωτέροις καὶ μᾶλλον ἀκμάζουσιν ἤ ἐγώ (sc. ἀκμάζω) παραινῶ, *I exhort those who are younger and more vigorous than I (am vigorous).*

μεῖζόν τι δῶρον πλουσίῳ ἤ ἐμοὶ ἄν ἐδίδους, *you would give some greater present to a rich man than to me,* where ἄν ἐδίδους *you would give* must be supplied.

2. But more commonly, after a comparative and ἤ, the latter word is put, by attraction, in the same case as the former; as,

πλουσιωτέρῳ ἤ ἐμοὶ ἄν ἐδίδους, *you would give it to a richer man than I.*

μέλλεις ἐπ᾽ ἄνδρας στρατεύεσθαι πολὺ ἀμείνονας ἤ Σκύθας, *you are going to make*

an expedition against men much superior to the Scythians.

3. Very frequently, ἤ is omitted after a comparative, and the latter word is then put in the genitive case; as,

πλουσιώτερός ἐστιν ἐμοῦ, *he is richer than I.*

ταῦτα τοῖς ὁπλίταις οὐχ ἧσσον τῶν ναυτῶν παρακελεύομαι, *I urge this upon the hoplites no less than upon the sailors.*

τοῦ Πλούτου παρέχω βελτίονας ἄνδρας, *I make better men than Plutus does.*

4. In verbal expressions implying *desire, expediency* and the like, the adverb μᾶλλον *more* must often be supplied; as,

ζητοῦσι κερδαίνειν ἤ ἡμᾶς πείθειν, *they are seeking to take advantage (of us) rather than to convince us.*

δίκαιόν ἐστιν ἐμὲ ταῦτ᾽ ἔχειν ἤ ὑμᾶς, *it is more just that I should have this property than you.*

5. When πλέων, μείων or ἐλάσσων are used before numerals, ἤ is sometimes omitted, without any change in the case of the word following. In this connection, πλέον or πλεῖν, πλείω, μεῖον, ἔλασσον are mostly used as undeclined, sometimes with, sometimes without ἤ; as,

ἔτη γεγονὼς πλείω ἐβδομήκοντα, *more than seventy years old.*

παρδαλᾶς ἐνημμένοι πλεῖν ἐξακόσιοι, *more than six hundred men clad in leopard-skins.*

6. The comparative has three secondary meanings. For instance, μείζων *greater* means also μείζων τοῦ εἰωθότος *greater than usual* or *very*

·*great*, μείζων τοῦ δέοντος *greater than right* or *too great*, μείζων ἢ ἐλάσσων *more great than small* or *somewhat great.*

> Κλεομένεα λέγουσι, ἡκόντων τῶν Σκυθέων, ὁμιλέειν σφι μεζόνως, *they say that, when the Scythians had come, Cleomenes associated very much with them.*

> ἐδόκεε ἡ ἀπόκρισις ἐλευθερωτέρη εἶναι, *the answer appeared to be too free.*

> Μαιανδρίῳ τῷ τυράννῳ ἦν ἀδελφεὸς ὑπομαργότερος, *the tyrant Mæandrius had a brother somewhat deranged.*

Obs. In the Greek of the N. T. the comparative preceded by the article is often used in the sense of a superlative.

7. The following examples sufficiently illustrate certain usages of the comparative.

> μεῖζον κακὸν ἢ ὥστε φέρειν, *too great a misfortune to bear* (lit. *a misfortune greater than so as to bear it*). *Obs.* ὥστε is often understood.

> Ἀλκιβιάδης ταῖς ἐπιθυμίαις μείζοσιν ἢ κατὰ τὴν ὑπάρχουσαν οὐσίαν ἐχρῆτο, *Alcibiades had tastes too extravagant for the property he possessed* (lit. *Alcibiades exercised desires greater than in accordance with his disposably existing property*). Instead of κατά, is also found πρός.

> ἔργα λόγου μείζονα, *works surpassing description* (lit. *greater than telling*).

> τεύξει δὲ χάρμα μεῖζον ἐλπίδος κλύειν, *and thou shalt hear of a joy greater than thou canst hope to hear.*

ἀξυνετώτερος ἢ ἀδικώτερος, *more senseless than unjust* — with two comparatives.

γλυκερώτερον ἢ μελικήρου, *sweeter than a honeycomb* — ἢ redundant.

8. Besides its strict meaning, the superlative has a secondary sense of *very*; as,

ἵπποι εὐχρηστότατοι καὶ ἄριστοι, *very useful and excellent horses.*

9. The superlative, like other *partitive* words, is often followed by a genitive. This genitive commonly denotes *the whole in reference to the part*; but, by a peculiar Greek idiom, it not unfrequently expresses *the remaining part**; as,

ἄριστος τῶν ἄλλων, *bravest of them all* (lit. *bravest of the others*).

πόλεμος ἀξιολογώτατος τῶν προγεγενημένων, *a war most worth recording of all that ever happened* (lit. *of those that had happened before*).

The superlative thus passes into the use of the comparative; as,

σεῖο δ᾽, Ἀχιλλεῦ, οὔτις ἀνὴρ προπάροιθε μακάρτατος, *but than thou, Achilles, none was ever aforetime more blessed of the gods.*

ἐς τούτους δέ μοι δοκέει καὶ οὐ προσώτατα ἀπικέσθαι ὁ Αἰγύπτιος στρατός, *and the Egyptian army seems to me to have advanced into their country and no further.*

10. Particular usages of the superlative —

(*a.*). τὴν Ἑλληνικὴν δύναμιν ἤθροιζεν ὡς μάλιστα

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* Our English poet Milton has in several passages adopted this Grecism, as in "the fairest of her daughters, Eve".

ἐδύνατο ἐπικρυπτόμενος, *he collected his Greek force as stealthily as he could.*

More commonly with δύναμαι understood;

παρήγγειλε λαμβάνειν ἄνδρας Πελοποννησίους ὅτι πλείστους καὶ βελτίστους, *he instructed them to get as many Peloponnesians and as serviceable as they could.*

ὅπως χαλεπώτατον, *as difficult as can be.*

στρατιὰ ὅση πλείστη, *as large an army as possible.*

ᾗ τάχιστα, *as quickly as possible.*

ὅσον ἄριστα, *as well as possible.*

ὅτι κάκιστος, *the worst possible.*

(b.) δῶρα πλεῖστα εἷς γε ἀνὴρ ὢν ἐλάμβανε, *he received more presents than any one man besides* (lit. *he received most presents being one man at least*). The partic. ὢν is as often omitted.

11. The adverbs μᾶλλον and μάλιστα are often redundant; as,

μᾶλλον ὀλβιώτερος, *more prosperous.* μάλιστα ἔχθιστος, *most hateful.*

12. Comparatives and superlatives are often followed by the reflexive pronouns ἐμαυτοῦ, σεαυτοῦ, ἑαυτοῦ (the last joined with αὐτός), to denote a comparison of qualities at different times or under different circumstances; as,

ὁ Νεῖλος τοῦτον τὸν χρόνον αὐτὸς ἑωυτοῦ ῥέει πολλῷ ὑποδεέστερος, *the Nile at this time flows in a much less copious stream than*

at other times (lit. *much more deficient itself than itself*).

δυνατώτεροι αὐτοὶ αὑτῶν ἐγίγνοντο, *they be-came more powerful than before.*

ἡ Κασπίη εὖρός ἐστι, τῇ εὐρυτάτη ἐστὶ αὐτὴ ἑωυτῆς, ὀκτὼ ἡμερέων, *the Caspian is in breadth eight days' sail where it is broadest* (lit. *broadest itself of itself*).

νέος ὢν πᾶς ἄνθρωπος τὰ τοιαῦτα ἀμβλότατα αὐτὸς αὑτοῦ ὁρᾷ, *when he is young, every man sees such things less clearly than in after-life* (lit. *most dully himself of him-self* i. e. *most dully of all times, more dully than at any other time*).

For ἐν τοῖς with the superlative, see Rule ·11, page 256.

Verbals in -τέος.

1. Verbals in -τέος are for the most part used impersonally, very often in the plural. The agent, if expressed, is put in the dative; and they may be followed by any cases which the verbs can govern from which they are derived; as,

ἰτέον or ἰτέα ἐστίν, *we must go* — Lat. *eun-dum est.*

ἀσκητέον ἐστὶ τὴν ἀρετήν, *we ought to practise virtue.*

ἐπιθυμητέον ἐστὶν εἰρήνης πᾶσι τοῖς πολίταις, *all the citizens ought to desire peace.*

οἰστέον τάδε, *one must bear this.*

2. These verbals are also sometimes used personally; as,

ἀσκητέα ἐστὶν ἡ ἀρετή, *we ought to practise virtue* (lit. *virtue is to be practised*), Lat. *virtus colenda est.*

3. The agent is sometimes in the accusative; as,

καταβατέον ἕκαστον, *each must go down.*

And dative and accusative are sometimes combined; as,

ἐξοιστέον γ᾽ ἄρ᾽ ὅπλα Καδμείων πόλει ἐκτὸς τάφρων τῶνδ᾽ ὡς μαχουμένους τάχα, *the city of the Cadmeans then must bear forth arms outside these trenches soon to fight.*

THE PRONOUN.

1. In dialogue, the pronoun often stands alone (the verb being understood), yet not necessarily with any emphasis; as,

A. ἦ σὺ λέγεις τάδε; B. ἔγωγε. A. *do you say so?* B. *yes, I do.*

A. εἰ χρή, θανοῦμαι. B. μὴ σύγε. A. *if need be, I will die.* B. *nay, do not so.*

2. In entreaties, the accusative σέ is often inserted without a verb between the preposition πρός and the genitive; as,

μή, πρός σε θεῶν, τλῆς με προδοῦναι, *do not, I beseech thee by the gods, have the cruelty to forsake me* — where ἱκετεύω may be supplied.

Sometimes the verb is expressed; as,

πρός σε θεῶν αἰτῶ, *I entreat thee by the gods.*

3. Strictly speaking, the possessive pronouns ἐμός, σός &c. mark the *possessor, agent,* or *subject;* not the *object.* But they are sometimes, particularly in poetry, used in an *objective* sense; as,

ὁ ἐμὸς δοῦλος, *my slave* — possessor.

τὰ ὑμέτερα ἔργα, *your deeds* — agent.

αἱ ἐλπίδες αἱ σαί, *your hopes* — subject.

τἀμὰ νουθετήματα, *your advice to me* — object.

σῇ προμηθίᾳ, *from regard for thee* — object.

4. The possessive pronouns are frequently followed by genitives or relatives in apposition or agreement with the personal pronouns implied; as,

τἀμὰ δυστήνου κακά, *my misfortunes, unhappy man that I am* — where δυστήνου agrees with μοῦ implied in ἐμά.

ἐκκόψειε κόραξ πατάξας τόν γε σὸν ὀφθαλμὸν τοῦ πρέσβεως, *may a raven peck your eye and pull it out, you old man* — where πρέσβεως is in apposition with σοῦ implied in σόν.

τὰ ὑμέτερα αὐτῶν, *your own possessions* — where αὐτῶν agrees with ὑμῶν implied in ὑμέτερα.

τὰ ἐμὰ ἄχεα, ἣ προκλαίω, *my woes who weep in anticipation* — where ἣ agrees with the antecedent μοῦ implied in ἐμά.

5. Instead of the possessive forms, the genitives of the personal pronouns, μοῦ (not ἐμοῦ), σοῦ, νῷν, σφῷν, ἡμῶν, ὑμῶν, are frequently employed; as,

> ἤχουσε τὸν πατέρα μου παρόντα, *he heard that my father had arrived,* or ἤχουσέ μου τὸν πατέρα παρόντα.

> μῶν ὑμῶν αἱ ἐλπίδες χεναί εἰσι; *are then your expectations vain?* or μῶν αἱ ἐλπίδες ὑμῶν χεναί εἰσι;

Thus also the genitive of αὐτός,

> οἱ πρόγονοι αὐτῶν, *their ancestors,* or αὐτῶν οἱ πρόγονοι.

The reflexive pronouns ἐμαυτοῦ, σεαυτοῦ &c. are used in the same manner, but the order of the words is commonly different; as,

> ὑπὸ τῶν ἑαυτοῦ στρατιωτῶν ἀπέθανεν, *he was killed by his own soldiers,* or ὑπὸ τῶν στρατιωτῶν τῶν ἑαυτοῦ ἀπέθανεν.

> τοὺς σαυτοῦ φίλους εὐεργέτει, *serve your friends,* or τοὺς φίλους τοὺς σαυτοῦ εὐεργέτει.

Obs. The article is occasionally omitted, and the position of the words is not quite invariable. But the above examples shew the ordinary usages.

6. The pronoun αὐτός with the article immediately before it signifies *the same.* When no article immediately precedes, it signifies *self,* if it is in agreement with a substantive or pronoun, or is in the nominative case, or stands as the first word of a clause or in any other emphatic position. Otherwise, it is a quasi-personal pronoun, unemphatic, like the Latin *is,* meaning *him, her, it* (lit. *that man, woman, thing*). Thus;

εἰς ταὐτὸν ἥχεις, *you are come to the same* (*point*).

ἐστρατήγει ὁ βασιλεὺς αὐτός or αὐτὸς ὁ βασιλεύς, *the king himself took the command.*

ἡδέως ἂν πυθοίμην αὐτοῦ σοῦ, *I should be glad to learn it from you yourself.*

αὐτὸς ἔφη, *he said it himself.* αὐτοὺς ἐπαινεῖ χαὶ τοὺς συνεργούς, *he commends them themselves and their fellow-labourers.*

μεταπέμπεται αὐτήν, *he sends for her.* ἔφη αὐτῷ, *he said to him.*

Obs. In the late Greek of the N. T. αὐτός often means *he* in the nominative case.

7. Of the demonstrative pronouns ὅδε and οὗτος, ὅδε implies the greater proximity — *this that is here, close at hand.* Hence, in a secondary sense, ὅδε is often *this that follows*, οὗτος *this which had preceded.* Thus before a speech, ἔλεξε τάδε is a constantly recurring expression, *he spoke as follows,* and after it, equally common is ταῦτα λέξας .... *after he had spoken thus ....*

8. Hence also ὅδε is used of the speaker himself; as,

ἥδε χείρ, *this hand of mine.*
ὅδ' εἴμ' Ὀρέστης, *here I Orestes am.* —
especially in the phrase so common in the tragedians, ἀνὴρ ὅδε (always without the article in this usage) as a synonym for ἐγώ; as,

μὴ θνῇσχ' ὑπὲρ τοῦδ' ἀνδρός, *die not for me.*

9. Ὅδε (more rarely οὗτος) is used to announce a person's coming (particularly, in the dramatists, the entrance of a character upon the stage); as,

ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται, *here comes one
of the female attendants from the palace.*

ἠρόμην ὅπου εἴη. οὗτος, ἔφη, ὄπισθεν προσέρχε-
ται, *I asked where he was. there he comes,
said he, behind me.*

10. In Attic Greek, οὗτος often takes a vocative
sense, mostly in contemptuous or scolding language,
seldom in the higher style; as,

οὗτος, τί ποιεῖς; *holo! what are you doing, sir?*
ὦ οὗτος Αἴαν, δεύτερόν σε προσκαλῶ. *Ho! Ajax,
the second time do I call thee.*

The feminine αὕτη is also thus employed, but
rarely.

11. The demonstrative ὅς (probably the origin
of the relative) occurs frequently in Homer, oc-
casionally in other poets, for the most part in con-
junction with γάρ or καί; as,

ὃ γὰρ γέρας ἐστὶ θανόντων, *for that is an honour
due to the dead.*
καὶ ὃς δείδοικε Διὸς μεγάλοιο κεραυνόν, *even he
fears the thunderbolt of mighty Jove.*

It is found also in New Attic and Ionic prose,
but its use is limited to the following phrases;

καὶ ὅς *and he,* καὶ ἥ *and she,* in the nominative
only.
ὃς καὶ ὅς, *such and such a person,* in the nomin.
only and very rare.
ἦ δ' ὅς *said he,* ἦ δ' ἥ *said she,* very common in
Plato.
ὃς μέν — ὃς δέ *one — and another,* in various
cases, much used by Demosthenes. ὁ μέν —
ὃς δέ is another form.
καὶ ὃς ἐξαπατηθεὶς διώκει ἀνὰ κράτος, *and he
being deceived, pursues at full speed.*
πόλεις ἃς μὲν ἀναιρῶν, εἰς ἃς δὲ τοὺς φυγάδας

κατάγων, *destroying some cities, and forcing others to receive back their exiles.*

12. In the Epic, Ionic and Doric writers, the relative ὅς, ἥ, ὅ very frequently passes into the form ὅ, ἥ, τό (always accented); as,

πολλὰ δ' ἠρᾶθ' ὁ γεραιὸς 'Απόλλωνι ἄνακτι τὸν ἠύκομος τέκε Λητώ, *and fervently prayed the old man to king Apollo whom fair-haired Latona bore.*

The Attic tragedians use it sparingly, mostly *metri gratia,* and only in the forms beginning with τ: it is never found in prose or comedy.

13. The indefinite τίς answers to the English *a certain one, any one, a man, one* (the French *on*), and often to the indefinite article *a.*

14. τίς is also used for πᾶς τις, *every one*; as,

εὖ μέν τις δόρυ θηξάσθω, *let every one whet his spear well.*

15. τίς is often joined with adjectives of quality, quantity, &c.; as,

ἐγώ τις, ὡς ἔοικε, δυσμαθής, *I am, it seems, one slow to learn.*

It is used also with numerals; as,

εἰς διακοσίους τινὰς αὐτῶν, *to the amount of some two hundred of them.*

16. τίς is often used to soften an expression and give it a degree of vagueness, like *quidam* in Latin, sometimes with ὥσπερ, *quasi ... quidam*; as,

ἐφάνη κονιορτὸς ὥσπερ νεφέλη λευκή, χρόνῳ δὲ συχνῷ ὕστερον ὥσπερ μελανία τις ἐν τῷ πεδίῳ ἐπὶ πολύ. ὅτε δὲ ἐγγύτερον ἐγίγνοντο, τάχα δὴ χαλκός τις ἤστραπτε, *there appeared dust in*

the air like a white cloud, and some time after a sort of hazy blackness on the plain stretching a long way. and when they drew nearer, presently something like brass began to gleam.

17. τι is often put with adverbs or neuter adjectives; as,

σχεδόν τι, *nearly.*   οὐδέν τι, *nothing.*

18. τις is used to denote *some important, aliquis* *; as,

ἔδοξέ τι εἰπεῖν, *he seemed to say something to the purpose.*

19. The form ἤ τις ἤ οὐδείς is negative, yet with the expression of doubt; as,

ἀνέβη ἤ τις ἤ οὐδεὶς αὐτῶν, *next to none of them went up.*

20. The interrogative τίς properly belongs to direct questions, and ὅστις is the form for dependent questions; as,

ἤρετο ὅτι ποιοίη, *he asked what he was doing.*

A. οὗτος, τί ποιεῖς; B. ὅτι ποιῶ. A. *holo! what are you about, sir?* B. *what am I about?* — ὅτι ποιῶ really meaning ἐρωτᾷς ὅτι ποιῶ; *do you ask what I am doing?*

But τίς is often substituted for ὅστις, and sometimes the relative ὅς is used for it.

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* In this sense, some grammarians write it with the accent, not as an enclitic — ἔδοξε τί εἰπεῖν. τίς generally follows the word which it qualifies, but not always; as in Homer, ὡς δ᾽ ὅτε τις φῶς: in Ionic writers it often comes between the particle and a partitive genitive, as τῶν τις ἱερέων.

21. The following pronominal usages are to be noted:

ἐστρατήγει τρίτος αὐτός, *he held the command along with two other generals —* lit. *himself third.*

ὅ neut. of relative sometimes = ὅτι the conjunction, *that.*

τί; *why?* = διὰ τί; *on account of what?*

ταῦτα *on this account,* = διὰ ταῦτα. ὅ *wherefore,* = δι' ὅ.

ἔστιν οἵ, ἔστιν ὧν, ἔστιν οἷς &c. *some, of some, to some &c.,* Lat. *sunt qui, sunt quorum, sunt quibus &c.* See Rule 7 under the *First Concord.*

ἔστιν ἵνα, ἔστιν ᾗ, ἔστιν ὅτε &c. *in some cases, in some sort, sometimes &c.*

οὐκ ἔσθ' ὅπως, *it cannot be that.*

τόδε, *hither.*

ἄγαλμα μεθιστάναι τόδε, *to remove the image thus —* where ἄγαλμα τόδε *this image* is to be resolved into τὸ ἄγαλμα ὧδε.

τίς *one* is sometimes virtually equivalent to ἐγώ or σύ.

τὸ ταὐτόν, τὸ θάτερον, *the same, the other,* with a double article, the crasis being lost sight of, as, in old English, *the t'one, the t'other.*

ἄλλοι is sometimes found in Homer as = οἱ ἄλλοι *the others, the rest.*

The Reflexive Pronouns.

1. A Reflexive Pronoun refers to a person or thing already named in a sentence. The word referred to is almost always the subject of the verb * — either (1) the main verb of the sentence or (2) the verb of the clause to which the pronoun belongs.

If the pronoun refers to a word in its own clause (whether the principal clause or a subordinate clause), it is a *direct, primary* or *nearer* reflexive; but if, standing in a dependent clause, it refers to a word in the principal clause, it is an *indirect, secondary* or *more remote* reflexive.

Obs. In this definition, if the reflexive is dependent on a participle (or is joined by a preposition with a participle) which agrees with a word governed by some word of the principal clause, the participle and reflexive are to be considered as forming a distinct subordinate clause.

2. The reflexives ἐμαυτοῦ, σεαυτοῦ, ἑαυτοῦ, are used both in *nearer* and in *more remote* reference; as,

ὁ μῶρος ἑαυτὸν ἐπαινεῖ, *a fool praises himself.*
σύνοιδα ἐμαυτῷ, *I am conscious to myself.*
τὰ ἄριστα βουλεύσεσθε ὑμῖν αὐτοῖς, *you will determine on what is best for yourselves.*
ἐν ἑαυτοῖς ἐγένοντο, *they returned to their senses.*
ἔφη πάντας τοὺς ἀνθρώπους τὰ ἑαυτῶν ἀγαπᾶν, *he said that all men love their own possessions.*
νομίζει ὑμᾶς ἐφ' ἑαυτῷ εἶναι, *he considers that you are in his power.*

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* Sometimes not, as, in Aristophanes, ἀπὸ σαυτοῦ ἐγώ σε διδάξω, *I will teach you from yourself.*

Obs. Of the two plurals of ἑαυτοῦ, ἑαυτῶν and σφῶν αὐτῶν, the latter is the more emphatic, and is commonly used where there is any antithesis.

3. But instead of ἐμαυτῷ, ἐμοί or μοί may be used as a nearer reflexive with δοκῶ (δοκῶ ἐμαυτῷ or ἐμοί or μοί, but ἔδοξα ἐμαυτῷ only). And as more remote reflexives, ἐμοί, μοί, σοί (with the accent or enclitic), οἵ enclitic, σφῶν, σφίσι, σφᾶς, and sometimes oblique cases of αὐτός, may be substituted for ἐμαυτῷ, σεαυτῷ, ἑαυτῷ &c. But οὗ and ἕ are very rarely so used, and οἵ, as being enclitic, is not admissible after a preposition; as,·

δοκῶ μοι εἰδέναι, *I fancy I know.*

ἆρα νομίζεις ἐξεῖναί σοι ταῦτα πράττειν; *do you think then that it is allowable for you to act in this way?*

λέγεται Ἀπόλλων ἐκδεῖραι τὸν Μαρσύαν ἐρίζοντά οἱ περὶ σοφίας, *Apollo is said to have flayed Marsyas, when he contended with him for skill.*

προὐκαλοῦντο εἰ βούλοιντο τοὺς ἐν τῇ νήσῳ ἄνδρας σφίσι τά τε ὅπλα καὶ σφᾶς αὐτοὺς κελεύειν παραδοῦναι, *they enquired of them if they were willing to order the men on the island to deliver themselves and their arms up to them* — where σφᾶς αὐτούς is a nearer reflexive referring to τοὺς ἐν τῇ νήσῳ ἄνδρας, and σφίσι a more remote reflexive referring to the subject of the verb προὐκαλοῦντο.

ὁ Κῦρος τοῦ Σάκα ἐδεῖτο σημαίνειν αὐτῷ, *Cyrus requested Sacas to let him know.*

4. The forms ἐμαυτοῦ, σεαυτοῦ &c. do not occur in Homer. He always uses separate words, viz. the simple personal pronouns with αὐτός, sometimes as reflexive, sometimes in the ordinary emphatic sense; as,

ἐμέθεν περιδώσομαι αὐτῆς, *I will be answerable
with my life.*

ἀλλά οἱ αὐτῷ Ζεῦς ὀλέσειε βίην, *but in him himself
may Jupiter destroy (all) might.*

5. In the Epic and Ionic dialects, οὗ is sometimes
reflexive and keeps its accent, and sometimes simply
personal and enclitic; as,

περὶ γάρ ἑ χαλκὸς ἔλεψεν, *for the axe has stripped
it of its bark.*

κάλεόν τε μιν εἰς ἑ ἕκαστος, *and they each invited
her to sit beside him.*

Obs. In Homer, μίν also is sometimes, but rarely,
reflexive.

6. σφέτερος is properly the reflexive possessive of
the third person plural, but it is also used by the
poets in reference to any person of the singular or
plural; as,

σφετέρης μὴ φείδεο τέχνης, *spare not thy art.*

In the same way, ἑός or ὅς (mostly poetic, and
never in Attic prose), which properly refers to the
third person singular, is sometimes used in reference
to the first or second person; as,

δώμασιν οἷσιν ἀνάσσοις, *mayst thou rule thy own
house.*

7. οὗ also is found in Epic Greek as a reflexive
of the first and second persons; and ἑαυτῶν is used
not uncommonly (in prose of all kinds as well as
poetry) in reference to the first and second persons
as well as the third; as,

δεῖ ἡμᾶς ἀνερέσθαι ἑαυτούς, *we must ask our-
selves.*

This usage is doubtful in the case of the singular
ἑαυτοῦ.

8. The pronoun ἑαυτῶν frequently, and some-
times the pronouns ἡμῶν, ὑμῶν and σφῶν, are used
for the reciprocal ἀλλήλων; as,

κxαθ᾽ αὑτοῖν λόγχας στήσαντε, *having raised their*
spears against each other.

THE VERB.

1. The agent of a passive verb is, regularly,
expressed by the genitive with the preposition
ὑπό; as,

ἠτιμάσθη ὑπὸ τοῦ βασιλέως, *he was disgraced*
by the king.

Obs. Instead of ὑπό are used πρός with the
genitive, and sometimes παρά with the genitive,
ἐξ and ἀπό. The last is somewhat rare in clas-
sical Greek. In poetry, the genitive is occasion-
ally found in this relation without any prepo-
sition.

2. The agent is sometimes in the dative with-
out a preposition, mostly with the perfect tense,
and particularly with the participle of the per-
fect, which seldom has the agent otherwise ex-
pressed; as,

δάμεν Ἕκτορι δίῳ, *they were quelled by god-*
like Hector.

τὰ τούτῳ πεπραγμένα, *what has been done*
by this man.

3. The dative of the more remote object
with the active verb, may, in Greek, become

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the nominative of the subject with the passive; as,

> ἐπιβολεύουσιν ἐκείνῳ, *they are plotting against him.*

> ἐκεῖνος ὑπ' αὐτῶν ἐπιβουλεύεται, *he is plotted against by them.*

> δοκῷ τις ἐξέκοψεν αὐτῷ τὸν ὀφθαλμόν, *some one knocked out his eye with a beam.*

> δοκῷ ἐξεκόπη τὸν ὀφθαλμόν, *he had his eye knocked out with a beam.**

So the genitive, with some few verbs; as, κατηγοροῦσιν αὐτοῦ, *they accuse him;* κατηγορεῖται, *he is accused.*

4. Neuter verbs are frequently used with the agent of passive verbs, and thus get virtually a passive sense (*Constructio Prægnans***); as,

> Ἀχαιοὶ ὑφ' Ἕκτορος ἔφευγον, *the Achæans were put to flight by Hector.*

> ἀπέθανε ὑπὸ τῶν πολεμίων, *he was killed by the enemy.*

So with a dative;

> ἡλίου φεύγει πυρί, *they are put to flight by the fires of the sun.*

5. A multitude of verbs which are commonly active, become occasionally neuter in meaning. This is generally explained by supplying the pronoun ἑαυτόν; as,

> παῦε τοῦ λόγου, *leave off speaking.*

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* So, in Latin, *flores inscripti nomina regum.* and *suspensi laevo loculos tabulamque lacerto.*

** See *Certain Figures of Speech* at the end of the Syntax.

ἡδονῇ δούς, *having abandoned himself to pleasure.*

ταῦτα καλῶς ἔχει, *this is well.* — Lat. *haec bene se habent.*

The Moods.

There are many peculiar uses of the Moods beyond the primary meanings already assigned to them in the Accidence.

1. The Conjunctive is often used as imperative or hortative in the first person; as,

'Ελένην κτάνωμεν, *let us kill Helen.*

φέρε δή, τὰς μαρτυρίας ὑμῖν ἀναγνῶ, *come now, let me read you the depositions.*

2. The conjunctive is also used as a prohibitory imperative (in the aorists). And it is employed in questions of doubt and hesitation (*Deliberative Conjunctive*); as,

μὴ δεῦρο προσέλθῃς, *come not hither.*

τί ποιῶμεν; *what are we to do?*

Obs. ἄν or κέ is sometimes joined with the deliberative conjunctive in Epic poetry.

3. It also occasionally appears parenthetically, where the English idiom requires *if .... not,* and may probably be explained by an ellipsis of δέδοικα *I fear*; as,

μὴ ἀγροικότερον ᾖ τὸ ἀληθὲς εἰπεῖν, *if it be not too rude to speak the truth* i. e. *I almost fear lest it be &c.*

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4. In Epic poetry, the conjunctive (with, or without ἄν or κέ) is sometimes used as an equivalent of the future indicative; as,

> οὐ γάρ πω τοίους ἴδον ἄνερας οὐδὲ ἴδωμαι, *for never did I see such men, nor shall see.*

5. The optative with ἄν or the Epic κέ, expresses possibility; as,

> οὔτοι γένοιτ' ἄν ἄλλο δυστυχέστερον, *there cannot in truth be anything more unfortunate.*

Obs. This is often, especially in the dramatists, a softened expression for the future — οὐκ ἄν λέγοιμι, *I will not say.*

6. The optative is also used as an equivalent of the imperative, especially in Epic poetry; as,

> κῆρύξ τις τοί ἔποιτο γεραίτερος, *let some aged herald attend thee.*

7. The infinitive is sometimes imperative in sense. This arose perhaps originally from an ellipsis of μέμνησο;

> θαρσῶν νῦν, Διόμηδες, ἐπὶ Τρώεσσι μάχεσθαι, *be bold then, Diomede, and fight against the Trojans.*

Sometimes this infinitive is joined with an attributive in the accusative, and δεῖ must be supplied instead of μέμνησο; as,

> γυμνὸν σπείρειν, *sow without thy upper garment* — Virgil's *sere nudus.*

8. The infinitive is also used absolutely, forming a parenthesis, sometimes with, sometimes without ὡς; as,

> ὡς ἐμὲ συμβαλλεόμενον εὑρίσκειν, μεγαλοφρο-

σύνης εἴνεχα αὐτὸ Ξέρξης ὀρύσσειν ἐχέλευε, *as far as I can make out by conjecture, it was from motives of pride that Xerxes gave orders to dig it.*

So ὡς ἔπος εἰπεῖν, *so to speak;* δοχέειν ἐμοί, *as it appears to me;* μιχροῦ δεῖν, *all but so;* πολλοῦ δεῖν, *far from it.*

9. Here may be noted the peculiar use of the imperative in dependent and relative clauses; as,

δεῖξαι ὅτι ὧν ἐφίενται χτάσθωσαν, *to shew them that they may get what they want* — lit. *let them get.*

οἶσθ' οὖν ἅ μοι γενέσθω; *knowest thou then what I would have done?* — lit. *let what take place for me.*

οἶσθ' οὖν ὃ δρᾶσον, (very frequent in the dramatists); *knowest thou then what thou must do?* — lit. *what do.*

10. The participle, as it has been already observed, is very commonly made *substantival* in meaning by the addition of the article; as,

ὁ χατηγορῶν, *he that accuses, the accuser.*

Sometimes, though rarely, this becomes so entirely substantival in its use, that it is followed by a genitive; as,

ἡ τεχοῦσ' αὐτῶν, *their mother.*

11. The participle is sometimes, but very seldom, used in the same sense without the article, and even thus, is found in some few instances with an accompanying genitive; as,

διαφέρει παμπολὺ μαθὼν μὴ μαθόντος, *he who*

has received instruction differs very much from him who has not.

ἔρωτος τοῦδε ὠφελῶν, *a helper of this love.*

The Tenses, with Further Remarks on the Moods &c.

1. The present —

    ἡ ἀκρόπολις πολιορκεῖται, *the citadel is being besieged* — action going on at the present time.

    οἱ ἄνθρωποι τὰ ἑαυτῶν ἀγαπῶσι, *men love their own possessions* — habitual usage.

    ἐπεὶ δ' ἐδόκει αὐτῷ ἤδη πορεύεσθαι ἄνω, ἀθροί-ζει τό τε βαρβαρικὸν καὶ τὸ Ἑλληνικὸν στρά-τευμα, *when he had determined to march up the country, he mustered both his bar-barian and Greek troops* — *historical* present, used for a past tense, to give greater life to a narrative.

2. The imperfect —

    ἡ ἀκρόπολις ἐπολιορκεῖτο, *the citadel was being besieged* — action going on in past time.

    πᾶσα ἡ Ἑλλὰς ἐσιδηροφόρει, *all Greece used to wear arms* — past habit. ἄν often ac-companies the verb, if the action is not *continuous,* but *habitually repeated.*

    συμμιξάντων δὲ, οἱ βάρβαροι ἔφευγον, *and when they had joined battle, the barba-rians began to fly* — inceptive usage — hence

ἐπολιόρκει τὴν Μίλητον, *he proceeded to be-siege Miletus* — hence

ταῦτα οἱ στρατηγοὶ ἀπήγγελλον, *this the ge-nerals reported,* and hence

Κλέαρχος τοὺς αὐτοῦ στρατιώτας ἐβιάζετο ἰέναι, *Clearchus tried to compel his men to march on* — imperfect of the attempt.*

εἶδε τὰς σκηνὰς οὗ οἱ Κίλικες ἐφύλαττον, *he saw the tents where the Cilicians had been keeping guard* i. e. *where they were keep-ing guard at a time past* — imperfect in-volving a pluperfect notion.

3. The Future —

ἔσσεται ἦμαρ ὅτ᾽ ἄν ποτ᾽ ὀλώλῃ Ἴλιος ἵρη, *the day will be when sacred Ilium shall perish sooner or later* — future event. So also of what is future and habitual.

ἔγχος, τῷ δάμνησι στίχας ἀνδρῶν ἡρώων, τοῖσίν τε κοτέσσεται, ὀβριμοπάτρη, *the lance with which (that) daughter of a mighty sire quells the ranks of warriors with whom she is angered* — future in sense of the habitual present.

The Future is also used in an imperative sense, — *you shall, you shall not.* The paulo-post future expresses the futurity of something which will have been completed by that future time; as,

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* This force belongs also to the present (but more rarely).

ταῦτα πεπράξεται, *this will be already com-
pleted.*

4. The Aorist —

ταῦτ᾽ ἐπ᾽ ἐμοῦ ἐγένετο, *this event happened
in my time* — event regarded as occur-
ring at a point of past time. So, πολ-
λάκις ἐθαύμασα, *I have often wondered,*
at different points of past time.

ἤν τις τούτων τι παραβαίνῃ, ζημίαν ἐπέθεσαν,
*if a man transgresses any of these, they
inflict a penalty on him* — present habit
assumed from past experience — equi-
valent to the present.

ταῦτά σοι παραίνεσα, *I give you this advice*
— emphatic usage.

ἐπεὶ ἐβασίλευσε Δαρεῖος, *after Darius began
to reign* — inceptive aorist*, usually im-
perfect — hence

ἐκτεινά σ᾽ ἄκουσα, *against my will I sought
to slay thee* — aorist of attempt, com-
monly imperfect.

Κῦρον μεταπέμπεται ἐκ τῆς ἀρχῆς ἦς σατρά-
πην αὐτὸν ἐποίησε, *he sends for Cyrus from
the province of which he had made him
satrap i. e. of which he made him satrap
at some anterior time* — aorist involving
a pluperf. notion.

5. The Perfect —

ἐλήλυθα, *I have come* — action completed
at the present time.

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* This force is almost confined to certain phrases.

ἡ πόλις ἔκτισται, *the city (has been built) is built.*

πάντων δεσπότην ἑαυτὸν πεποίη-κεν, *he has made himself lord over all of them.*

} past action continuing in its effect to the present time.

6. The Pluperfect —

οἱ πολέμιοι ἀπεπεφεύγεσαν, *the enemy had fled* — action completed at a past time.

αἱ πύλαι ἐκέκλειντο, *the gates (had been shut) were shut* — past action continuing in its effect to a subsequent time past.

The Aorist and Perfect are also used in reference to immediate or certain consequences, and this, even if the time be future; as,

ὅταν ἐκ πλεονεξίας καὶ πονηρίας τις ἰσχύσῃ, ἡ πρώτη πρόφασις καὶ μικρὸν πταῖσμα ἅπαντα ἀνεχαίτισε, *when a man has become powerful by rapacity and chicanery, the first trifling failure that can be made a pretext at once upsets everything.*

εἴ με τόξων ἐγκρατὴς αἰσθήσεται, ὄλωλα, *if he shall perceive me whilst he is in possession of the bow and arrows, I am undone.*

Obs. The powers of the tenses here enumerated belong only to the Indicative in their full extent, in the main to the Participle also, and in a certain degree to the Infinitive mood.

7. The participle of the aorist always has a *past* sense (in reference to the time of an accompanying verb); as,

ταῦτα πράξας, σχολάζω σοι, *now that I have done this, I am at your service.*

ταῦτα πράξας, σχολάσω σοι, *when I shall have done this, I shall be at your service.*

ταῦτα πράξας, ἐσχόλαζον σοι, *when I had done this, I was at your service.*

Obs. Generally speaking, the Greeks were very precise in marking the *time* of a participle in connection with a finite verb. Thus, they were accustomed to use the aorist participle where in many instances the looser English idiom prefers the present. *Embarking forthwith, they sailed away* is far most usually εὐθὺς ἐμβάντες ἀπέπλευσαν. But sometimes the aor. part. is turned into the historical present after the analogy of the indicative. This is by no means common, and in some writers is hardly to be found. It occurs more frequently perhaps in Thucydides than in most other good authors.

8. The past sense belonging to the indicative and participle of the aorist does not necessarily (nor even generally) extend to the other moods.* In these latter, the main distinction

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* Though these moods are commonly almost equivalent to the corresponding moods of the present, and often in practice interchangeable with them, yet sometimes they are used in a sense unmistakably past. This usage is somewhat rare. See Eurip. Iph. T. 341. and consult the excellent Appendix C in Shilleto's Demosth. Fals. Leg. Thus, ἐπαυσε probably in Eurip. Ion 411, ἐπαυσον ... to have deliberated first in Esch. Agam. 1352. Thus also Thucydides, in his account of the pre-

between the present and imperfect on the one hand and the aorist on the other hand is, that, whereas they have reference to *a continued* or *repeated* action, the aorist refers to a *single definite* action conceived of as taking place at *a point of time*. But this distinction is not universally, though generally, true.

9. Thus, in commands or prohibitions, the present speaks of an act generally (at any time and under any circumstances), the aorist of an act with reference to a particular occasion; as,

τίμα τοὺς γονεῖς, *shew respect to your parents* (on all occasions).

μηδεὶς εἰσίτω, *let none enter* (at any time).

δρᾶσον τάδε, *do this* (now).

μὴ δράσῃς τάδε, *do this not.*

But the distinction is often neglected, and sometimes the present and aorist are even used together in the same clause indifferently.

Obs. 1. μή (not οὐ) and its compounds are used in prohibitions, with the second or third person of the imperative, if the tense be present; but with the second or third person of the conjunctive, if the tense be aorist.

Obs. 2. μή however is (very rarely) found in poetry with the second pers. of the aorist imperative, and (rarely) with the third person in poetry and prose also.

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parations for the Sicilian expedition, has πλεῦσαι *to have already sailed.*

10. The imperative of the perfect seldom occurs, and only in an emphatic sense, implying either *im-mediate* action, or that something is to be *done once for all and then to rest*; as,

βέβηκε, *begone.*
ταῦτα προειρήσθω, *let this preface suffice.*
ταῦτα πεπαίσθω, *have done with this play.*

Obs. Of course this does not apply to perfects like κέκτημαι, μέμνημαι &c. which have a present sense.

11. The optative of the future is optative in name only. It cannot express a wish, but is used after the historical tenses in a dependent or subordinate relation only. So also the optatives of the imperfect and of the pluperfect.

Obs. The Opt. fut. therefore (though classed for convenience' sake with the future of verbs) does not really belong to *any* existing tense, as it is the representative in dependent sentences, not of the future, but of ἔμελλον and the infinitive (*I was about to ....*).

12. The optative of the aorist may be used in either way. But the optative of the present and perfect can express a wish only.

13. The particle ἄν (in Epic often κέ, κέν) gives a conditional sense to the verb. It may be used with the indicative of the historical tenses and (very rarely, if ever) of the future, with the optative mood, with the infinitive and participle, never with the imperative, and with the conjunctive hardly at all beyond Epic Greek.

14. In the expression of a wish, if present or future time is referred to, the optative is used, often with the particles εἰ, εἰ γάρ, εἴθε, ὡς, πῶς ἄν (where ἄν belongs to the verb); as,

> ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, *son, mayst thou prove more fortunate than thy father.*
> εἴθ' ἀπόλοιτο, *would he might perish!*

If past time is referred to, or (in other words) if the wish is one which can no longer be realised, these, particles are used with a past tense of the indicative, or ὤφελον (lit. *I ought*), sometimes alone, sometimes accompanied by εἰ γάρ, εἴθε or ὡς, is used with the infinitive; as,

> εἴθε σοι τότε συνεγενόμην, *would that I had then been with thee.*
> εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος κυανέας Συμπληγάδας, *O that the hull of the Argo had not flown through the sea-girt Symplegades!*

Obs. 1. τίς ἄν, πόθεν ἄν, πότε ἄν &c. are also sometimes used like πῶς ἄν to express a wish.

Obs. 2. In late Greek, for instance in the N. T., ὄφελον (for ὤφελον) becomes virtually an optative particle used before expressions of a wish, to whatever time they may refer.

15. The infinitive may be used with the article as a neuter substantive of any case but the vocative. In the genitive, it frequently denotes the *purpose* (ἕνεκα being usually supplied), which may also be sometimes expressed by the infinitive standing alone; as,

οὐκ ἔσται πρόφασις οὐδενὶ κακῷ γενέσθαι, *there shall be no excuse for any one's shewing himself deficient in courage.*

Obs. This applies also to other words besides the more remote object which are very closely connected with the principal verb.

20. The infinitive is used with adjectives in a limiting sense, like the Latin supine in *u,* and sometimes with substantives; as,

καλὸς ἰδεῖν, *handsome to look upon.*
φόβος ἀκοῦσαι, *a terror to hear.*

21. The infinitive is used sometimes to express a wish or prayer; as,

ὦ Ζεῦ, ἐκγενέσθαι μοι 'Αθηναίους τίσασθαι, *O Jupiter, may it be permitted me to punish the Athenians.*

And so sometimes in exclamations of surprise or indignation.

22. The participle in the neuter gender frequently becomes a participial substantive, as in English; as,

τὸ μαχόμενον, *fighting.*
τὸ τιμώμενον τῆς πόλεως, *the state's being held in honour.*

23. The regular case for the *absolute* use of the substantive or pronoun and participle is the genitive; as,

ὀφείλεις, ἐμεῦ προποιήσαντος χρηστὰ ἐς σέ, χρηστοῖσί με ἀμείβεσθαι, *I having already done good services to you, you ought to requite me by good services.*

For this, the dative is also found, but very rarely.

24. Certain neuter participles of verbs commonly impersonal in their usage, are regularly found in the nominative (or rather accusative) absolute. The accusat. abs. occurs also with participles of other verbs, mostly after ὡς *as*; as,

> παρόν, ἐξόν, *it being in one's power, it being allowable.*

> ἐσιώπα, ὡς πάντας εἰδότας, he *said nothing, supposing that all knew it.*

Particularly noticeable is δόξαν ταῦτα, *these things being resolved on*, where the irregularity of number no doubt arose from the constantly recurring use of the expression ἔδοξε ταῦτα, *these things were resolved on.*

25. Relatives (including relative adverbs) and conditional particles become generalized and indefinite by the addition of ἄν. They then require the conjunctive mood, and the reference is to present or future time; as,

> ὃς ἄν ἀφικνῆται, *whoever comes* or *may come* or *shall come* = ὅστις ἀφικνεῖται or ἀφίξεται.

> ὅταν (i. e. ὅτε-αν) ἀπίωμεν, ἔψονται, *when we depart, they will follow.*

> πάντ' ἔστιν ἐξευρεῖν, ἐάν (i. e. εἰ-αν) μὴ τὸν πόνον φεύγῃ τις, *it is possible to discover anything, if a man does not shrink from the trouble of it.*

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Obs. 1. In the late Greek of the N. T., ἐὰν is frequently used in place of ἄν — ὃς ἐάν, ὅπου ἐάν &c.

Obs. 2. ἄν is sometimes understood, especially in Epic Greek, the verb remaining in the conjunctive.

Obs. 3. In the later forms of the Common dialect, relatives &c. with ἄν sometimes have an indicative verb.

26. If the reference be to past time, the relative or conditional word is without ἄν; but the clause becomes general and indefinite by the use of the optative mood; as,

> οἷς ἐπιμελὲς εἴη εἰδέναι εἰ λῃσταὶ εἶεν, οὐx
> ὠνείδιζον, *those who* (i. e. *any who*) *wanted
> to know if they were pirates, did not re-
> proach them with it.*

Obs. As ἄν is sometimes omitted with the conjunctive, so on the other hand the relative occasionally has ἄν with the optative.

27. *Final* clauses i. e. such as denote the *end* or *purpose*, commonly have a verb in the optative, if the main verb is in an historical tense: otherwise, the verb of the final clause is of the conjunctive mood; as,

> τοσαῦτα ἔλεξα, ἵνα εἰδείη τὰ γεγενημένα,
> *I said thus much, that he might know the
> facts.*

> τῷ ἀνδρὶ ὃν ἂν ἕλησθε πείσομαι ᾗ δυνατὸν
> μάλιστα, ἵνα εἰδῆτε ὅτι καὶ ἄρχεσθαι ἐπί-
> σταμαι ὥς τις καὶ ἄλλος μάλιστα ἀνθρώπων,
> *the man whom you elect I will obey to
> the best of my ability, that you may under-*

> *stand that I know quite as well as any*
> *other man, (not only how to command,*
> *but) to be commanded too.*

28. But historical tenses are often followed by
the conjunctive, and *principal* tenses (i. e. those *not
historical*) by the optative. The conjunctive for the
optative may occur, (*a*) when the tense of the main
verb, though historical, is used in a non-historical
sense, (*b*) when the final clause denotes a con-
templated effect *continuing into present time*; and the
optative for the conjunctive, (*a*) when the tense of
the main verb, though not historical, is used in an
historical sense, (*b*) when the final clause denotes an
effect, rather originally contemplated *in past time*,
than intended *now*.

> ζημίαν ἐπέθεσαν, ἵνα μήτις τὸ λοῖπον τὸν νόμον
> παραβαίνῃ, *they inflict a penalty, that none for*
> *the time to come may transgress the law.*
> κτανὼν εἰς οἶδμ᾽ ἁλὸς μεθῆχ᾽, ἵν᾽ αὐτὸς χρυσὸν
> ἔχῃ, *he slew me and cast me into the billows of*
> *the sea, that he might keep the gold himself.*
> μόνον μ᾽ εἰσάγει δόμους, ἵν᾽ ἄλλος μήτις εἰδείη
> τάδε, *she takes me into the house by myself, that*
> *none besides might know of this.*
> αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ᾽ ὀχῶ, ἵνα μὴ
> ταλαιπωροῖτο, *I am walking and drudging my-*
> *self, and letting this man ride, that he might not*
> *be distressed* (implying that *I am beginning to*
> *find out my mistake*).

29. The conjunctive after historical tenses is
often due to the intermixture of the historical and
the historical present, so common in Greek. The
conjunctive so used is very frequent in Thucydides,
and particularly denotes the *immediate and natural*
effect; whereas the optative after a principal tense
refers rather to a *hypothetical* effect under certain

circumstances. Hence the conjunctive and optative
are sometimes joined in a final clause, the former
referring to an *immediate* or *certain*, the latter to a
secondary, hypothetical or *probable* effect contemplated.
Thus,

> οὐ χρημάτων ἕνεκα ἔπραξα ταῦτα, ἵνα πλούσιος ἐκ
> πένητος γένωμαι, *I did not do this for the sake
> of money, that I might become a rich man in-
> stead of being a poor one.*

> πύλας ποιήσομεν, ὄφρα δι' αὐτάων ἱππηλασίη ὁδὸς
> εἴη, *let us make gates, that there may be a
> chariot road through them* (i. e. εἴη, εἴποτε ἱπ-
> πηλατεῖν δέοι).

> ἐς τοῦτον τὸν χῶρον ἐβουλεύσαντο μεταστῆναι,
> ἵνα καὶ ὕδατι ἔχωσι χρᾶσθαι ἀφθόνῳ, καὶ οἱ
> ἱππέες σφέας μὴ σινοίατο, *they determined to
> remove to this spot, that they might command an
> abundant supply of water, and at the same time
> that the cavalry might not harass them.*

30. Final clauses have also occasionally (but
rarely) the indicative mood, to express an end *which
might have been, but was not attained;* as,

> οὐ γὰρ ἐχρῆν, ὦ ἄνδρες Ἀθηναῖοι, ἄρχοντας οἰκεί-
> ους εἶναι, ἵν' ἦν ὡς ἀληθῶς τῆς πόλεως ἡ δύνα-
> μις; *for ought not the officers, Athenians, to
> have been citizens, that the troops might be
> really the troops of the state?*

31. The verb in the relative clause after an opta-
tive of wishing is most commonly, by attraction, in
the optative mood; as,

> ὣς ἀπόλοιτο καὶ ἄλλος ὅτις τοιαῦτά γε ῥέζοι, *so
> perish likewise any other who commits such
> deeds!*

32. The infinitive and participle get a hypo-
thetical or conditional force by the addition of
ἄν; as,

*stand that I know quite as well as any
other man, (not only how to command,
but) to be commanded too.*

28. But historical tenses are often followed by
the conjunctive, and *principal* tenses (i. e. those *not
historical*) by the optative. The conjunctive for the
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the sea, that he might keep the gold himself.*

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ταλαιπωροῖτο, *I am walking and drudging my-
self, and letting this man ride, that he might not
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and particularly denotes the *immediate and natural*
effect; whereas the optative after a principal tense
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the English idiom requires a clause joined on by *that*, or some other construction; as,

> ἀδύνατοι ὁρῶμεν ὄντες, *we see that we are unable.*

> οἶδα θνητὸς ὤν, *I know that I am mortal.*

> παρὼν ἐτύγχανε, *he happened to be present.*

> πυνθάνεσθαι ἄνδρα φίλον εὖ πρήσσοντα, *to hear that a friend is prospering.*

> κακὸς ὢν ἐς φίλους ἁλίσκεται, *he is convicted of behaving basely to his friends.*

> ᾖσθησαι πώποτέ μου ψευδομαρτυροῦντος; *have you ever known me to bear false witness?*

Obs. Many such verbs also take the infinitive, but generally with some diversity of meaning.

36. Special uses of participles —

> ὁ βουλόμενος, *any one (that chooses).*
>
> οἱ φεύγοντες, *the exiles.*
>
> ὁ διώκων, ὁ φεύγων, *the prosecutor, the accused.*
>
> ὁ τυχών, *any one (no matter who), the first that comes.*
>
> οἱ τυχόντες, *men as we find them, ordinary folks.*
>
> λανθάνω τι ποιῶν, *I do anything unconsciously,* or *I do anything without being discovered (by others).*
>
> also εἰσῆλθε λαθών, *he entered unobserved.*
>
> μόλις φθάνει θρόνοισιν ἐμπεσοῦσα, μὴ χαμαὶ πεσεῖν, *she flings herself into a seat only just in time to prevent her falling to the ground* — lit. *she hardly anticipates having flung herself into a chair, so as not to fall to the ground.*
>
> ἔφθην αὐτοὺς ἀφικόμενος, *I arrived before them.*

ἔφθησαν ἀπικόμενοι πρὶν ἢ τοὺς βαρβάρους ἥκειν,
  they arrived before the barbarians had come.

also φθάνοντες or φθάσαντες δηοῦμεν τὴν ἐκεί-
  νων γῆν, *we are ravaging their land before-
  hand.*

οὐκ ἂν φθάνοις ἀποπλέων, *you cannot be too quick
  in sailing off.*

λέγε φθάσας, *speak at once.*

ἀνύσας τρέχε, *run as fast as you can.*

τί μαθὼν ἡσυχίαν οὐκ ἄγεις; *what do you mean by
  not keeping quiet?*

τί παθὼν φλυαρεῖς; *what possesses you to talk
  nonsense?*

πολλὸς ἦν λισσόμενος, *he begged him earnestly.*

παντοῖος ἐγένετο δεόμενος, *he resorted to all kinds
  of entreaties.* This and the preceding phrase
  are Ionic.

διεσκεδασμένων τῶν ἀνθρώπων ὄντων — *the men
  being dispersed* — ὄντων pleonastic.

ἀρχόμενος, τελευτῶν εἶπε, *he said at first, at
  last.*

ληϊζόμενοι ζῶσιν, *they live by plunder.*

ληρεῖς ἔχων, *you go on with your silly talk.*

διατελεῖ ἄδικα ποιῶν, *he continues to do what is
  unjust.*

διαλιπὼν χρόνον ἐπανῆλθε, *after a time he came
  back.*

ἐκέετο ἐπὶ δεξιὰ ἐσιόντι, *it was placed on the right
  as one entered.*

ἡδομένοισιν ἡμῖν οἱ λόγοι γεγόνασι, *the opinions
  expressed have pleased us* — lit. *the things
  spoken have happened to us pleased.*

τῷ πλήθει τῶν Πλαταιέων οὐ βουλομένῳ ἦν τῶν
  Ἀθηναίων ἀφίστασθαι, *the common people of
  the Platœans did not wish to revolt from the
  Athenians.*

Oratio Obliqua.

1. In the oratio obliqua, verbs joined on by conjunctions, relatives or interrogatives remain as in the oratio recta, if the time of the independent clause is present or future. If the independent verb is in an historical tense, they pass into the optative; as,

λέγει μοι ὅτι οὕτως ἔχει, *he tells me that it is so.*

ἔλεξέ μοι ὅτι οὕτως ἔχοι, *he told me that it was so.*

ἔφη δώσειν ἃ δυνήσοιτο, *he said he would give what he could.*

φησὶ δώσειν ἃ δυνήσεται or ἃ ἂν δυνῆται, *he says he will give what he can.*

ἤρετο ὅτι ποιοίη, *he asked him what he was doing.*

2. But the verbs often remain as in the oratio recta, though the tense of the independent verb is an historical tense. Moreover the oratio obliqua and the historical form are freely interchanged with the oratio recta and the historical-present form, especially in relative, conditional and other subordinate clauses; as,

ἔλεξέ μοι ὅτι οὕτως εἶχεν, *he told me that it was so.*

ἔφη δώσειν ἃ δυνήσεται, *he said he would give what he could,* less commonly ἔλεγεν ὅτι δώσει ἃ δυνήσοιτο.

ἔφθησαν ἀπικόμενοι πρὶν ἢ τοὺς βαρβάρους ἥκειν, *they arrived before the barbarians had come.*

also φθάνοντες or φθάσαντες δῃοῦμεν τὴν ἐκείνων γῆν, *we are ravaging their land beforehand.*

οὐχ ἂν φθάνοις ἀποπλέων, *you cannot be too quick in sailing off.*

λέγε φθάσας, *speak at once.*

ἀνύσας τρέχε, *run as fast as you can.*

τί μαθὼν ἡσυχίαν οὐχ ἄγεις; *what do you mean by not keeping quiet?*

τί παθὼν φλυαρεῖς; *what possesses you to talk nonsense?*

πολλὸς ἦν λισσόμενος, *he begged him earnestly.*

παντοῖος ἐγένετο δεόμενος, *he resorted to all kinds of entreaties.* This and the preceding phrase are Ionic.

διεσχεδασμένων τῶν ἀνθρώπων ὄντων — *the men being dispersed* — ὄντων pleonastic.

ἀρχόμενος, τελευτῶν εἶπε, *he said at first, at last.*

λῃϊζόμενοι ζῶσιν, *they live by plunder.*

ληρεῖς ἔχων, *you go on with your silly talk.*

διατελεῖ ἄδικα ποιῶν, *he continues to do what is unjust.*

διαλιπὼν χρόνον ἐπανῆλθε, *after a time he came back.*

ἐχέετο ἐπὶ δεξιὰ ἐσιόντι, *it was placed on the right as one entered.*

ἡδομένοισιν ἡμῖν οἱ λόγοι γεγόνασι, *the opinions expressed have pleased us* — lit. *the things spoken have happened to us pleased.*

τῷ πλήθει τῶν Πλαταιέων οὐ βουλομένῳ ἦν τῶν Ἀθηναίων ἀφίστασθαι, *the common people of the Platæans did not wish to revolt from the Athenians.*

good earnest, he was rendering the greatest possible assistance to his friends.

c. εἰ ἐβρόντησε, καὶ ἤστραψεν, *if it thundered, it lightened too.*

d. εἰ ταῦτα πεποίηκας, ἐμέ τε ἐξηπάτηκας καὶ ἀχάριστος εἶ ἀνήρ, *if you have done this, you have utterly deceived me, and are an ungrateful man.*

e. εἰ ταῦτα ἐπεποιήκει, ἄπιστος ἐγεγόνει, *if he had done this, he had shewn himself unworthy of confidence.*

f. εἴ τι ἔξομεν, δώσομεν, *if we have (i. e. shall have) anything, we will give it.*

a. ἐάν τι ἔχῃ, δίδωσι, *if he has anything (at any time), he gives it.*

b. εἴ τις αὐτῷ δοκοίη βλακεύειν, ἔπαιεν, *if any one appeared to him to be lazy (at any time), he beat him.*

f. ἐάν τι ἔχωμεν, δώσομεν, *if we have (i. e. shall have) anything, we will give it.*

g. εἰ νικῴη, μεγίστην δόξαν ἂν ἄραιτο, *if he should gain (or were to gain, or gained) the victory, he would earn very great renown.*

b. εἴ τι εἶχον, ἐδίδουν ἄν, *if I had anything (but I have not), I would give it.* This is the usual meaning of this form, but it has also another, as in

b. εἰ ταῦτα ἐποίει προθύμως, ὠφέλει ἂν τὰ μέγιστα τοὺς φίλους, *if he had done (or had been doing) this in good earnest, he would have rendered (or would have been*

rendering) *the greatest possible service to his friends* — differing in sense from the following form only by the prominence which the imperfect gives to the notion of *continuation*.

c. εἰ ἐβρόντησε, καὶ ἤστραψεν ἄν, *if it had thundered, it would have lightened too.*

c. εἰ ἐνίκησε, μεγίστην δόξαν ἄν ἤρατο, *if he had gained the victory, he would have earned very great renown.*

Obs. 1. The conditional clause is called the *Protasis* (πρότασις, *that which is held out* or *offered* as a condition); the consequent clause is called the *Apodosis* (ἀπόδοσις, *that which is returned* as a result).

Obs. 2. The pluperfect very seldom occurs in the apodosis, and only when the *previous completion* or the *continued effect* of an act is to be distinctly marked.

2. There are deviations from these forms, more or less frequently occurring; and ἄν is sometimes understood in the apodosis; as,

εἰ ταῦτα ἐγένετο, ἐβασίλευεν ἄν ἐκεῖνος, *if this had happened (then), he would have been (or would be) king (now).*

PLACE AND TIME.

1. The place *at which* is commonly expressed by the help of the preposition ἐν, but sometimes by the dative alone, in poetry not un-

frequently, in prose rarely except it be the dative of a proper name; as,

> αἰθέρι ναίων, *dwelling in the sky.*
> τὰ τρόπαια τά τε Μαραθῶνι καὶ Σαλαμῖνι καὶ Πλαταιαῖς, *the trophies at Marathon and Salamis and Plataea.*

Obs. 1. This dative, even in the case of proper names, seems to have been in a great measure restricted to certain words of very common occurrence, which might be conventionally so used, but which occur very often particularly in the older Attic prose-writers, with the preposition.

Obs. 2. Such forms as ᾗ *where*, τῇδε *here* &c. are to be considered as quasi-adverbs, and do not therefore belong to this rule.

2. The place *at which* is also expressed by the genitive, but very rarely except in poetry and that mostly Epic; as,

> οἵη, οὐκ ἔστι γυνή, κατ' Ἀχαιΐδα γαῖαν οὔτε Πύλου
> ἱερῆς, *such a woman as there is not throughout the Achaean land or in sacred Pylos.*

Obs. The genitive also denotes in Epic and less frequently in other poetry the *space traversed*; as in Homer, πολέος πεδίοιο θέουσαι, *coursing over the broad plain*: and this construction is extended occasionally to prose. Thus, in Thucydides, ἐπετάχυνον τῆς ὁδοῦ, *they urged them forward on their march*, and in Xenophon, οὐκ ἔφασαν ἰέναι τοῦ πρόσω, *they refused to march forward.*

3. The place *from which* is occasionally expressed by a genitive without a preposition, but in prose only after particular verbs; as,

> ὑποχωρεῖν τοῦ πεδίου, *to retire from the plain.*

rendering) *the greatest possible service to his friends* — differing in sense from the following form only by the prominence which the imperfect gives to the notion of *continuation*.

c. εἰ ἐβρόντησε, ·καὶ ἤστραψεν ἄν, *if it had thundered, it would have lightened too.*

c. εἰ ἐνίκησε, μεγίστην δόξαν ἂν ἤρατο, *if he had gained the victory, he would have earned very great renown.*

Obs. 1. The conditional clause is called the *Protasis* (πρότασις, *that which is held out* or *offered* as a condition); the consequent clause is called the *Apodosis* (ἀπόδοσις, *that which is returned* as a result).

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2. There are deviations from these forms, more or less frequently occurring; and ἄν is sometimes understood in the apodosis; as,

εἰ ταῦτα ἐγένετο, ἐβασίλευεν ἂν ἐκεῖνος, *if this had happened (then), he would have been* (or *would be*) *king (now)*.

PLACE AND TIME.

1. The place *at which* is commonly expressed by the help of the preposition ἐν, but sometimes by the dative alone, in poetry not un-

period or season in which, rather than the *time at which* anything takes place: as,

> Ἴστρος ἴσος ἀεὶ αὐτὸς ἑωυτῷ ῥέει καὶ θέρεος καὶ χειμῶνος, *the Danube always flows with an equal stream both in summer and winter.*
>
> ἐξήλθομεν τοῦ δεσμωτηρίου ἑσπέρας, *we came out of the prison in the evening.*

So νυκτός *by night,* τοῦ λοιποῦ *in time to come, for the future,* ὕπνου *in the night-time,* ταύτης τῆς ἡμέρας *in the course of this day.*

8. The genitive likewise denotes the time *within which,* sometimes otherwise expressed by the genitive with ἐντός or ἔσω; as,

> ποίου χρόνου πεπόρθηται πόλις; *within what time* or *how long has the city been destroyed?*
>
> βασιλεὺς οὐ μαχεῖται δέκα ἡμερῶν, *the king will not fight for (these) ten days.*

9. *Duration of Time* i. e. the time *during which,* is denoted by the accusative case; as,

> ἡ Σύβαρις ἤκμαζε τοῦτον τὸν χρόνον μάλιστα, *Sybaris was most flourishing during this period.*
>
> ἔπινε τὴν ἡμέραν, *he was drinking (all) the day.*

Obs. In general expressions, part of time is occasionally marked by the accusative.

THE CASES.

The Nominative.

1. The nominative names the *subject* of the verb.

2. *Copulative* verbs (i. e. the copula εἰμί, and other verbs which serve as the *connecting link* between the subject and the complement) have the complement in the same case as the subject; as,

> μέγα κακόν ἐστιν ὁ πόλεμος, *war is a great evil.*
>
> δύναται τοῦτο τὸ ἔπος οἱ ἐξ ἀριστερῆς χειρὸς παριστάμενοι βασιλεῖ, *this word means* (i. e. *virtually is*) *those who stand on the king's left hand.*
>
> θεοῖς ἐχθροὶ ἀκούουσι, *they are called enemies to the gods.*
>
> εἶπον τοὺς ἄνδρας πολεμίους εἶναι, *they said that the men were enemies.*
>
> προεῖπον τοῖς στρατιώταις ἑτοίμους εἶναι, *they gave orders to the soldiers to be ready.*

But often the complement is attracted into some other case; as,

> προεῖπον τοῖς στρατιώταις ἑτοίμοις εἶναι, *they gave orders to the soldiers to be ready.*

See *Rules* 18 *and* 19 under the *Verb.*

3. The nominative is sometimes used without a verb in exclamations; as,

> ὦ δυστάλαιν᾽ ἐγώ, *Oh wretched I!*

·The Vocative.

1. The Vocative is the case of the *person spoken to.*

2. Instead of the Vocative, the nominative is often used, generally with the article, unless accompanied by οὗτος, in which case it is more commonly without it; as,

> Ἥλιος, ὃς πάντ' ἐφορᾷς, *O Sun, who beholdest all things.*
>
> ὁ παῖς, *O boy.*
>
> ὦ οὗτος Αἴας, *Ho! Ajax.*

·*Obs.* A nominative in attribution or apposition to the case of address, always has the article.

3. Sometimes the nominative and vocative are combined; as,

> ὦ παῖ Πηλέως πατὴρ δ' ἐμός, *O Peleus' son and father mine.*

4. When an address.is connected by an adversative conjunction, the vocative commonly precedes the connecting word; as,

> Ἕκτορ, ἀτὰρ σύ μοι ἐσσὶ πατήρ, *but thou, Hector, art my father.*
>
> Ἀτρείδη, ἀλλὰ σὺ τόδ' ἄεθλον ἔχων κοίλας ἐπὶ νῆας ἔρχευ, *nay, Atrides, do thou go to the hollow ships with this prize.*
>
> Ἥφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολὰς, ἅς σοι πατὴρ ἐφεῖτο, *but the commands which thy father enjoined upon thee, must be thy care, Vulcan.*

5. The Poets sometimes use the vocative for the nominative by attraction; as,

ὄλβιε, κῶρε, γένοιο, *happy, O youth, mayst thou be.*

The Genitive.

1. The genitive is the case of the *origin* or *author,* and hence, in a secondary sense, of *that to which there is a reference of immediate dependence or necessary relation.*

2. A genitive is said to be *subjective,* if it bears the same relation in meaning to the word with which it is grammatically connected, as the *subject* bears to an *active or neuter verb*; as, ἔργα ἀνδρῶν, *deeds of men.* It is said to be *objective,* if its relation of meaning is that of the *object* to an *active verb*; as, ἡ τῶν καλῶν ἔργων πρᾶξις, *the doing of honourable deeds.*

The objective genitive is frequent with adjectives and participles used as adjectives. Thus,

συγγνώμων ἁμαρτημάτων, *forgiving errors.*
δηλήμονες ἀνθρώπων, *hurtful to men.*
δηκτήρια καρδίας, *gnawing the heart.*
ἀπαθὴς κακῶν, *not having suffered evil.*
εὖ εἰδὼς τόξων, *skilled in archery,* as in Latin *citharæ sciens.*
τῶν τοιούτων ἐξεταστικός, *qualified to investigate such matters.*

3. The genitive of origin denotes the *origin, author,* or *cause*; as,

Θουκυδίδης ὁ ᾿Ολόρου, *Thucydides the son of Olorus.*

ἐσθλῶν γενέσθαι, *to be born of good parents.*

ἤκουσε τοῦ ἀγγέλου τὰ παρὰ τοῦ Κύρου, *he heard from the messenger the orders of Cyrus.*

δαιμόνων τύχαι, *fortunes sent by the gods.*

κύματα παντοίων ἀνέμων, *waves raised by winds from all quarters.*

τρόπαιον τῆς ναυμαχίας, *a trophy in commemoration of the sea-fight.*

ζηλῶ σε τοῦ νοῦ, *I congratulate thee on thy good sense.*

Obs. This genitive of the *cause* passes sometimes, though very rarely, into the meaning of the *instrument* or *manner* of producing any effect.

4. Hence the genitive denotes also the *whole* out of which comes any *part*, and is therefore extensively used with partitive or quasi-partitive words of all kinds (*Partitive Genitive*); as,

εἷς τούτων, *one of these.*

οἱ χρηστοὶ τῶν ἀνθρώπων, *the good ones of men* i. e. *good men.*

τῶν ἐδεσμάτων τὰ βλάπτοντα, *such meats as are injurious to the health.*

οὐκ ἔστι θνητῶν ὅστις ἔστ᾽ ἐλεύθερος, *there is not of mortals any that is free.*

5. Sometimes the partitive word is understood, and the genitive stands alone; as,

τῆς βουλῆς εἶναι, *to be (one) of the council.*

τῆς γῆς ἔτεμον, *they laid the country waste* — meaning, strictly, *some of the country.* κατέλεγε τῶν χρησμῶν, *he told him (some) of the oracles.*

6. The following usages of the partitive genitive are note-worthy:

πέλεκυς τῶν ναυπηγικῶν, *an axe such as shipwrights use,* lit. *an axe of ship-building (axes).*

ἀφίκετο τῆς Ἀττικῆς ἐς Οἰνόην, *he came to Œnoe in Attica.*

τῶν τεθνηκότων ἅλις, *there are enough of dead.*

ἄλλοθι γαίης, *in some other part of the earth.*

ποῦ γῆς; *where in the world?*

ἐνταῦθα λόγου, *at this point of the conversation.*

ὀψὲ τῆς ἡμέρας, *late in the day.*

εἰς τοῦτο ἀσελγείας ἥκειν, *to have got to such a pitch of insolence.*

Obs. The adjectives πολύς, πλείων, πλεῖστος and ἥμισυς are rarely put in the neuter gender, when followed by a partitive genitive, but almost always take the gender of the genitive; as, ὁ ἥμισυς τοῦ χρόνου, *half the time;* ἡ πολλὴ τῆς γῆς, *the greater part of the land.*

7. From the notion of origin, arises also the use of the genitive to denote the *material* or *components* of anything; as,

21*

ἔκπωμα ξύλου, *a drinking-cup of wood.*

χαλκῷ ποιέουσι τὰ ἀγάλματα, *they make the statues of bronze.*

8. The genitive of relation denotes the *possessor*: as,

ἔστι δὲ μεγάλου βασιλέως βασίλεια ἐν Κελαιναῖς, *there is a palace at Celenæ belonging to the great king.*

οἰκεῖός τινος, *belonging to some one.*

Αἴσωπος Ἰάδμονος ἐγένετο, *Æsop became the property of Iadmon.*

ἱερὸς οὗτός ἐστι τῶν κάτω θεῶν, *he is consecrated to the gods below.* The more common construction is the dat. with ἱερός.

τῶν ἐπιθεμένων εἰσί, *they are in the power of,* or *at the mercy of, those who attack them.*

εἶναί τινος, *to be devoted to any one's interests.*

ἑαυτοῦ εἶναι, *to be his own master.*

9. It also marks the *object* whether nearer or more remote; as,

Πεισανδρου μῖσος, *hatred of Pisander.*

ἡ τῶν πραγμάτων ἐπιμέλεια, *attention to one's affairs.*

ἡ τῶν Ἐπιπολῶν ἐπιχείρησις, *the attack upon Epipolæ.*

τρόπαιον τῶν πολεμίων, *a trophy (to commemorate the victory) over the enemy.*

10. It also marks *quality in its widest sense,* whether *quality* strictly, *age, quantity, measure, value,* or *description*; as,

ὁ τῆς ἡσυχίας βίοτος, *a life of quietness.*

ἑπτὰ ἐτῶν παῖς, *a boy seven years old.*

ὁ λιμὴν εἶχε τὸ στόμα ὀκτὼ σταδίων, *the harbour had a mouth eight stadia wide.*

δοῦλος πέντε μνῶν, *a slave worth five minœ.*

ἄστρων εὐφρόνη, *starry night.*

δύο χοίνικες ἀλφίτων, *two chœnixes of barley-meal.*

πολλὰ πλοῖα σίτου, *many vessels laden with corn.*

ἄρμα Νισαίων ἵππων, *a chariot drawn by Nisœan horses.*

τὰ τῆς ἀνάγκης, *the law of necessity, necessity.*

Εὐρώτας χόρτων εὐδένδρων, *the Eurotas bordered by pastures adorned with goodly trees.*

11. The genitive of relation also has a *limiting* or *defining* power, and particularly is often used where otherwise a case would stand in apposition. This last is called the *Appositive Genitive*; as,

γῆς πατρῴας νόστος, *a return to the land of one's fathers.*

οὐ λόγων ἀγῶνες, ἀλλ' ἔργων, *contests not of words, but deeds.*

δυοῖν μηνοῖν μισθός, *two months' pay.*

ἄστυ Ἀθηνῶν, *the city of Athens.*

Ἰλίου πτολίεθρον, *the town of Troy.*

12. This genitive expresses sometimes *that towards which* any action is directed, especially, in Epic poetry, after verbs of *violent motion*; as,

ὡρμήθη Ἀκάμαντος, *he rushed at Acamas.*

ἐπείγεσθαι Ἄρηος, *to be in haste to join the fight.*

13. This genitive also expresses a variety of *immediate relations* which are too numerous to specify; as,

ὁ τῶν κακούργων νόμος, *the law of* (i. e. *relating to*) *evil-doers.*

ναυπηγησίμης ὕλης ὁ τόπος πῶς ἔχει; *how is the place off for* (i. e. *with regard to*) *ship-building timber?*

ὡς ποδῶν εἶχεν, *as fast as he could* — lit. *as he had (himself) with regard to feet.*

ἀδωρότατος χρημάτων, *most incorruptible as regards (the receiving of) money.*

πολλῆς ἀνοίας ἐστί, *it is (the part) of great folly.*

οὐ παντός ἐστι, *it is not in every one's power.*

ἀνδρὸς ἀγαθοῦ ἐστι σώζειν τὴν πόλιν, *it is (the duty) of a good man to try and save the state.*

Σωκράτους τόδε θαυμάζω, *I am surprised at this in Socrates,* i. e. *this (conduct or opinion) of Socrates.*

κατέαγα τῆς κεφαλῆς, *I have got my head broken* — lit. *I am broken as regards the head.*

ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην, *they seized Orontes by the girdle.*

ἄγειν χειρός, *to lead by the hand.* In these three examples, the gen. denotes the *part affected.*

ἀνάριθμος θρήνων, *lamenting without end* — lit. *countless in respect of lamentations.*

Obs. Sometimes ἕνεκα *on account of* may be supplied.

14. Hence arises the use of the genitive with many adverbs and prepositions; as,

εὐθὺ τῆς Φασήλιδος τὸν πλοῦν ἐποιοῦντο, *they sailed straight to Phaselis — straight with reference to Phaselis.*

ἐπὶ βήματος, *on the bema — upon with reference to the bema.*

ἐπὶ Συρακουσῶν, *to Syracuse — towards with reference to Syracuse.*

τῆλε φίλων, *far off from friends — far off as regards friends.*

θανάτου ἐγγύς, *near death — near with respect to death.*

ἀπὸ νεῶν, *from the ships — away with respect to the ships.*

15. From the constantly recurring combination of the genitives with words implying *removal* or *separation,* arises a new usage of the genitive as the case of that from which *removal* or *separation* takes place (*Separative Genitive*); as,

ὑποχωρεῖν τοῦ πεδίου, *to retire from the plain.*

διέσχον ἀλλήλων, *they were distant from each other.*

οἱ νεώτεροι αὐτέων τοῖσι πρεσβυτέροισὶ συν-
τυγχάνοντες εἴχουσι τῆς ὁδοῦ, *their younger
men, when they meet those that are older,
make way for them* — lit. *retire from
the way.*

ἀπαλλαγή τινος, *an escape from anything.*
λύσις θανάτου, *deliverance from death.*

16. By an easy transition, this genitive de-
notes *that of which one is deprived*; as,

ἡ ἀποστέρησις τῶν κτημάτων, *his being de-
prived of his property.*

Obs. It also embraces various other collateral
notions, such as those of *the point from which
one commences,* of *that from which one is hin-
dered,* of *the action broken off,* of *that in which
one fails* &c.

17. The genitive often depends on some word
understood; as,

Θουκυδίδης ὁ 'Ολόρου, or simply 'Ολόρου, *Thu-
cydides the (son) of Otorus.*
"Ἡρα Διός, *Juno (the wife) of Jupiter.*
ἐν Διός, *in (the temple) of Jupiter.*
ἐν Αΐδου, *in (the mansions) of Hades or Pluto*
i. e. *in the infernal regions.*

18. The purpose frequently, more rarely the
cause, is expressed by the substantival infinitive
as a genitive of origin; as,

Μίνως τὸ ληστικὸν καθήρει ἐκ τῆς θαλάσσης
τοῦ τὰς προσόδους μᾶλλον ἰέναι αὐτῷ, *Minos*

cleared the sea of the pirates, that his revenues might come to him more regularly.

τοῦτο ἠγνόουν τοῦ μὴ ἰδεῖν τὰ γιγνόμενα, *they were ignorant of this, because they had not seen what was going on.*

Obs. 1. The older grammarians usually supply ἕνεκα *on account of.*

Obs. 2. This meaning of the *purpose,* sometimes (though rarely) passes into that of the simple *consequence,* e. g. τοῦ μὴ ἐκφεύγειν *so that they did not escape,* which would much more commonly mean *so that they might not escape.*

19. The genitive is occasionally found standing independently of the rest of a sentence. ἕνεκα *as regards* may be supplied (*Genitivus Pendens*); as,

ἡμεῖς μὲν οὖν τοιοίδε. τῆς δὲ σῆς φρενός, ἕν σου δέδοικα. *Such then (are) we: but, as regards thy turn of mind, of one thing I am afraid in thee.*

20. A genitive often stands in attribution or apposition to a genitive implied in an adjective or quasi-adjective; as,

Ἀθηναῖος ὢν πόλεως τῆς μεγίστης, *being a citizen of Athens the greatest of cities —* πόλεως in appos. to Ἀθηνῶν implied in Ἀθηναῖος.

Νεστορέη παρὰ νηΐ Πυληγενέος βασιλῆος, *at the ship of Nestor the Pylian king.*

Obs. This occurs chiefly with possessive pronouns. See Rule 4 under *The Pronoun.*

21. Genitives of *time* and *place,* and genitives *used with comparatives and superlatives* are all

probably to be classed as partitive genitives.* They and the genitive *absolute* have been already considered elsewhere.

The various usages of the genitive which have been mentioned will further be exemplified under the following special rules.

22. Verbs signifying to *recollect, forget,* to *remind* or *cause to forget,* to be *careful* or *careless,* to *consider, understand, perceive,* to *desire,* to be *full* or *empty,* to *fill* or to *empty,* to *deprive,* to *deliver,* to *escape,* to *hinder,* to *desist,* to *depart* from, to *separate,* to *differ from,* to *begin,* to *cease* or *stop,* all govern a genitive; as,

μνῆσαι πατρὸς σεῖο, *remember thy father.*
Θέτις δ' οὐ λήθετ' ἐφετμέων, *Thetis did not forget the injunctions.*
τοῦ κοινοῦ ἀγαθοῦ ἐπιμελούμενοι, or ἀμελοῦντες, *concerning themselves,* or *careless, about the common good.*
ἐνθυμοῦ τῶν εἰδότων, *consider those who know.*
αἰσθάνομαι τοῦ ψόφου, *I perceive the noise.*
ἔραμαι τῆς δόξης, *I am enamoured of glory.*
ὀρέξασθαι τῆς ἀρετῆς, *to strive after virtue.*
ἀναπίμπλασθαι κακίας, *to be filled with evil.*
γέμειν πενίας, *to be full of poverty.*
δεῖσθαι or ἀπορεῖν τινός, *to be in want of anything.*

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* Thus, in τοῦ αὐτοῦ θέρους ἐστράτευσαν *he same summer they took the field,* the *act* of taking the field may be regarded as in some sort equivalent to the *time of the act,* which was a *point of* the summer. In νέφος οὐ φαίνετο γαίης *no mist appeared on the ground,* the *mist* may be considered as equivalent to *the space of* the ground covered by it. On the genitive after the comparative, see at the end of the Syntax.

στερεῖν τῆς ἀρχῆς, *to deprive of the command.*

νοσφίζειν βίου, *to separate from,* or *bereave of, life.*

ἐλευθεροῦν τυράννων, *to free from tyrants.*

ἀλύσκειν μόρου, *to fly from death.*

κωλύειν, ἐρητύειν, ἔχειν, τινά τινος, *to hinder, restrain, keep one from any thing.*

ἀπέχειν, διέχειν τινός, *to abstain, to be distant from any thing.**

διαφέρει τῶν ἄλλων, *he differs from the rest.*

Τρώων ἵνα λοιγὸν ἀλάλκοι, *that he might ward off destruction from the Trojans.*

πλανᾷν τινὰ τῆς ὁδοῦ, *to lead one astray from the road.*

ἄρχεσθαι τοῦ πολέμου, *to begin the war.*

παύειν τῆς ἀρχῆς, *to depose from the command.*

παύεσθαι τῆς ἀρχῆς, *to cease from the command.*

λήγειν φόνου, *to desist from slaughter.*

Obs. 1. μιμνήσκομαι is sometimes constructed with the accusative, and we sometimes find the active forms ἀναμιμνήσκω, ὑπομιμνήσκω with two accusatives.

Obs. 2. The difference between ἄρχεσθαί τινος and ἄρχεσθαι ἀπό τινος is this: the genitive, without the preposition, marks the *action* or *condition itself* which is commencing; but the genitive with ἀπό marks the *starting point* in a continued action or condition; as, τὰ βρέφη τοῦ ζῆν ἀπὸ λύπης ἄρχεται, where τοῦ ζῆν marks the condition which is commencing, ἀπὸ λύπης the feeling which is the first in the condition thus commencing; *children begin life with sorrow.* Such verbs sometimes take an accusative; as, κατάρχομαι στεναγμόν *Eurip. Or.* 949.

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* So φείδεσθαί τινος *to spare any one* or *anything,* the notion involved being probably that of *abstaining from.*

23. Adjectives and substantives of corresponding meaning have also a genitive; as,

ἐπιστήμων, ἀδαής, ἄϊδρις κακῶν, *experienced in, ignorant of, unacquainted with woes.*
ἀπαίδευτος ἀρετῆς, *untaught in virtue.*
ἐπιλήσμων δόξης, *forgetful of glory.*
πλείη γαῖα κακῶν, *the earth is full of evils.*
ἄφνειος βιότου, *wealthy in sustenance.*
κενὸς φρενῶν, *void of sense.*
φίλων ἔρημος, *destitute of friends.*
γυμνὸς ἀσπίδων, *without shields.*
πρόβλημα κακῶν, *a defence against ills.*
ἐπίκουρος ψύχους, *protecting against cold.*
ἐλευθερία παθῶν, *a freedom from passions.*

24. The impersonal δεῖ, δέομαι and other verbs of *wanting,* take a genitive; as,

εἴ τι δεῖ συμμάχων, *if there is any need of allies.*
ὀλίγου δεῖ, πολλοῦ δεῖ, *it wants but little, it wants a great deal.*
ὀλίγου δεῖν, *so as to want but a little, within a little* — often more briefly expressed by ὀλί-γου alone.
ὠφελίας δεῖσθαι, *to want assistance.*

Obs. Δέομαι with a genitive often signifies to *ask, entreat;* as, δέομαί σου λέγειν, *I entreat you to say.* In this sense, it has sometimes a double genitive; as, ἐδέετο τοῦ δήμου φυλακῆς τινός, *he requested of the people a guard of some kind.*

25. A genitive follows verbs derived from comparatives and superlatives, and, by analogy, verbs and adjectives denoting *superiority* and *inferiority, command* and *submission,* and their contraries; as,

ἡττᾶσθαί τινος, *to be inferior to any one* —
from ἥττων.

ὑστέρησε τῆς μάχης, *he was too late for the
battle* — from ὕστερος.

καλλιστεύειν πασῶν γυναικῶν, *to exceed all
women in beauty* — from κάλλιστος.

Τενέδοιο ἀνάσσεις, *thou reignest over Tenedos.*

αἰσυμνᾷ χθονός, *he rules the land.*

περιγενέσθαι τῶν πολεμίων, *to overcome the
enemy.*

ὑπακούειν, πείθεσθαί τινος (commonly πεί-
θεσθαί τινι), *to obey any one.*

ἐγκρατὴς ὀργῆς, *able to control his anger.*

ἀκρατὴς τῶν ἐπιθυμιῶν, *having no command
over his passions.*

ὑπήκοος τῶν ἀρχόντων, *obedient to rulers.*

Obs. Many such verbs, especially those implying
obedience and *disobedience,* have more commonly a
dative.

26. A genitive follows words of *buying, selling,
bartering, valuation* &c. (*Genitive of Price*); as,

ὠνέονται τὰς γυναῖκας χρημάτων μεγάλων, *they
buy their wives for large sums of money.*

πολλοῦ τὰ κτήματα ἀπέδοτο, *he sold his pos-
sessions for a large price.*

οὐδενὸς ἄξιος, *worth nothing.*

χρυσοῦ ἀλλάσσεσθαι, *to exchange for gold.*

τῆς καθ᾽ ἡμέραν ῥᾳθυμίας εὐδαιμονίαν προέ-
μενοι, *having thrown away prosperity for
the sake of making things easy for the
day.*

Obs. 1. ἀντί *in exchange for* may perhaps be supplied, as it is occasionally found with verbs of this kind.

Obs. 2. Hence we find such applications of this genitive as in τρεῖς μνᾶς κατέθηκε τοῦ ἵπ-που, *he paid three minæ for the horse.*

27. A genitive of *the charge* is joined with verbs of accusing, condemning and like words; as,

> διώκειν τινὰ φόνου, *to prosecute (pursue) one for murder.*
>
> αἱρεῖν τινὰ φόνου, *to convict any one of murder,* literally, *to catch.*
>
> ὀφλεῖν δώρων, *to be found guilty of (receiving) bribes* — lit. *to owe* i. e. *to have to pay the penalty.*
>
> ἔνοχος δειλίας, *open to the charge of cowardice.*

Obs. The regular construction of some words of this kind compounded with κατά, is a genitive of *the person,* an accusative of *the charge.* So κατηγορεῖν ἀδικίαν τινός, *to accuse a man of* (lit. *to declare against a man*) *injustice,* καταγιγνώσκειν τί τινος, *to condemn a man on any charge.* Yet we occasionally find some of them with an accusative of *the person,* and even with a double genitive of *the person* and of *the charge.*

28. The *penalty* is also often expressed by the genitive; as,

κρίνεσθαι θανάτου, *to be tried for one's life* — lit. *death.*

διώκειν θανάτου, *to prosecute on a capital charge.*

καταψηφισθῆναι φυγῆς, *to be condemned to exile.*

ὑπάγειν θανάτου, *to bring to trial on a capital charge.*

Particularly note - worthy is the construction of τιμᾶν *to assess.* The *court* is said τιμᾶν τινί or τινά τινος, the *accuser* τιμᾶσθαί (*mid.*) τινί τινος; as,

δέκα ταλάντων ἐτίμησαν αὐτῷ, *they condemned him to pay a fine of ten talents,* lit. *they assessed the penalty at ten talents for (i. e. against) him.* Otherwise

δέκα ταλάντων ἐτίμησαν αὐτόν, lit. *they assessed him at ten talents.*

δεσμοῦ τιμᾶται αὐτοῖς, *he prays for a sentence of imprisonment upon them* — lit. *he endeavours to get the penalty assessed at imprisonment for them.*

Obs. Evidently, some of these genitives are, grammatically, *genitives of price.* Others seem to be really dependent on δίκην *law - suit,* others on περί or ἕνεκα understood, as these words are not unfrequently found expressed.

29. Verbs of *entreating* take a genitive of the person or thing *by* or *for the sake of* which one entreats; as,

λίσσομαί σε Ζηνός, *I beseech thee for Jupiter's sake.*

So, with a substantive,

λιταὶ γενείου τοῦδε, *entreaties by this thy chin.*

Obs. 1. ἀντὶ *in exchange for* may perhaps be supplied, as it is occasionally found with verbs of this kind.

Obs. 2. Hence we find such applications of this genitive as in τρεῖς μνᾶς κατέθηκε τοῦ ἵππου, *he paid three minœ for the horse.*

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28. The *penalty* is also often expressed by the genitive; as,

*as the horses smelt the camels and saw
them, they turned tail.*

ὄζουσι πίττης καὶ παρασκευῆς νεῶν, *they smell
of pitch and ship's tackle.*

γεῦσαι αὐτὸν τῶν ἐλαφείων, *to let him taste
the venison.*

ἀνάγκη σοι ἀπογεύεσθαι τούτων τῶν παντοδα-
πῶν βρωμάτων, *you are obliged to taste
all these various meats.*

λωτοῦ φαγεῖν, *to eat of the lotus.*

τούτου τοῦ οἴνου πίνει βασιλεύς, *the king
drinks this wine.*

ἅπτεσθαι νεκροῦ, *to touch a dead body.*

λάβεσθε τούτου, *take hold of this.*

Obs. 1. A second genitive of *the part whence* the smell
proceeds is sometimes used with ὄζειν; as, τῆς κεφα-
λῆς ὄζειν μύρου, *to emit a scent of unguent from the
head.* The verb is also used impersonally; as, τῶν
ἱματίων ὀζήσει δεξιότητος, *there will be an odour of
shrewdness about your clothes.*

Obs. 2. Many of these verbs frequently take other
constructions instead of being followed by a geni-
tive.

32. Many verbs signifying to *obtain,* such as
τυγχάνειν *to happen upon,* λαγχάνειν *to get by lot,* κυ-
ρεῖν *to fall in with,* ἀντᾶν *to meet with* &c., are very
commonly constructed with a genitive; as,

θνητοῦ σώματος ἔτυχες, ἀθανάτου δὲ ψυχῆς, *you
have received a mortal body, but an immortal
soul.*

οὔτι μὴ λάχωσι τοῦδε συμμάχου, *they will by no
means get him as an ally.*

Obs. Most verbs of *obtaining* are followed by an

Obs. The preposition πρός often accompanies the genitive.

30. A genitive is used with verbs which imply *participation, enjoyment, communication*; as,

μετέχειν, μεταλαμβάνειν, μεταδιδόναι τινός, *to have, to receive, to give a share of anything.**

μέτεστί μοι τούτου, *I have a share of this.*

προσήκει μοι τούτου, *this concerns me.*

μεταιτέω τῆς ἀρχῆς, *I ask for a share in the government.*

ἀπολαύομεν πάντων τῶν ἀγαθῶν, *we enjoy all good things.*

ὀναίμην τοῦ παρόντος, *may I enjoy what I already possess.*

31. Verbs of *perception in general*, whether bodily or mental, and verbs having reference to the particular senses of *hearing, smelling, tasting* and *touching* (hardly ever of *seeing*), govern a genitive case; as,

καὶ κωφοῦ συνίημι, καὶ οὐ φωνεῦντος ἀκούω, *I both understand the dumb, and hear him though he speaks not.*

βασιλεὺς τῆς πρὸς ἑαυτὸν ἐπιβουλῆς οὐκ ἠσθάνετο, *the king did not perceive the plot against him.*

τοῦ ψύχους οὐκ αἰσθάνεται, *he does not feel the cold.*

ἤκουσα φωνῆς, *I heard a voice.*

ἤκουσά του λέγοντος, *I heard some one say.*

ὡς ὄσφραντο τάχιστα τῶν καμήλων οἱ ἵπποι, καὶ εἶδον αὐτάς, ὀπίσω ἀνέστρεφον, *as soon*

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* Sometimes μέρος or τί is expressed with the genitive.

should properly govern some other case. So τειχέων
ἐγκεκλεῖσθαι, *to be shut up within the walls*; ἐμοῦ
ἐγχάσκειν, *to make mouths at me*; νεὼς ἐνεῖναι, *to be in
the ship*. These seem to be examples of construction
κατὰ σύνεσιν — τειχέων ἐγκεκλεῖσθαι = εἴσω τειχέων
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ἐνεῖναι = νεὼς ἐπεῖναι.

35. Verbs of *requiting* and *punishing* take a geni-
tive of the *offence*; as,

τίσασθαι ᾽Αλέξανδρον κακότητος, *to take vengeance
on Alexander for his evil deeds.*
τιμωρήσομαι αὐτοὺς τῆς ἐνθάδε ἀπίξιος, *I will
punish them for their coming here.*

36. Verbs of *envying* and *grudging* govern a geni-
tive of the *thing envied* or *grudged*; as,

φθονεῖν τῷ Σωκράτει τῆς σοφίας, *to envy Socrates
for his wisdom.*
οὐ μεγαίρω τοῦδέ σοι δωρήματος, *I grudge thee
not this gift.*
χρόνου οὐ φθονῶ, *I grudge not the time.*

37. Verbs of *pouring, drinking* &c. take a genitive
of the *god in whose honour* a libation is made, or of
the *person to whom* one drinks; as,

σπεῖσον ἀγαθοῦ δαίμονος, *make a libation to the
good genius.*
ἔγχει καὶ πάλιν εἰπέ, πάλιν, πάλιν, ῾Ηλιοδώρας,
*fill and say again, and again, and again, "To
Heliodora".*

38. Verbs of *going to meet, approaching, striving to
reach, aiming at* and the like, govern a genitive; as,

ἀντήσω ἐγὼ τοῦδ᾽ ἀνέρος, *I will go forth to meet
this man.*
ὣς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος ῞Εκτωρ, *thus*
22*

accusative, and so occasionally are those which or-
dinarily govern the genitive.

33. Verbs signifying to *miss*, to *leave hold of*, and
the like, especially those of middle form, govern a
genitive case; as,

ὄρνιθος ἥμαρτε, *he missed the bird.*

γνώμης ἡμάρτηκε, *he has fallen short of his ex-
pectations.*

ἐψεῦσθαι τῆς ἐλπίδος, *to be disappointed of one's
hope.*

μὴ ἀφίεσο τοῦ ἀνδρός, *do not let the man go.*

τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι, *I will not, if
I can help it, leave hold of this my daughter.*

Obs. 1. Many of these verbs vary their con-
struction.

Obs. 2. ἁμαρτάνειν (in the sense of *miss, fail of*)
always has a genitive. ἀφιέναι and μεθιέναι act. take
the accusative, but ἀφίεσθαι and μεθίεσθαι mid. have
the genitive.

34. Many verbs and other words govern the
genitive in virtue of their composition with cer-
tain prepositions in particular senses; as,

ἀντιπαρέχειν τὰ ἐπιτήδεια χρημάτων, *to supply
provisions in exchange for money* = παρέ-
χειν τὰ ἐπιτήδεια ἀντὶ χρημάτων.

προτιθέναι τὴν ἰσχὺν τοῦ δικαίου, *to set might
before right.*

καταφρονεῖν, ὑπερφρονεῖν τινος, *to despise a
man.*

περιγενέσθαι τῶν ἐναντίων, *to overcome one's
enemies.*

Obs. The genitive is sometimes joined to verbs
which, as compounded with certain prepositions,

should properly govern some other case. So τειχέων ἐγκεκλεῖσθαι, *to be shut up within the walls*; ἐμοῦ ἐγχάσκειν, *to make mouths at me*; νεὼς ἐνεῖναι, *to be in the ship.* These seem to be examples of construction κατὰ σύνεσιν — τειχέων ἐγκεκλεῖσθαι = εἴσω τειχέων κεκλεῖσθαι, ἐμοῦ ἐγχάσκειν = κατ' ἐμοῦ χάσκειν, νεὼς ἐνεῖναι = νεὼς ἐπεῖναι.

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38. Verbs of *going to meet, approaching, striving to reach, aiming at* and the like, govern a genitive; as,

ἀντήσω ἐγὼ τοῦδ' ἀνέρος, *I will go forth to meet this man.*

ὡς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος Ἕκτωρ, *thus*

22*

spake glorious Hector, and held out his hands to take his child.

Μηριόνης αὐτοῖο τιτύσκετο δουρὶ φαεινῷ, *Meriones aimed at him with glittering spear.*

39. After verbs of *hearing, enquiring, thinking, saying* &c., more rarely, of *knowing,* a genitive may be used signifying that *about which* one hears, enquires &c.; as,

δύο οὔπω φῶτε πεπύσθην Πατρόκλοιο θανόντος, *two men had not yet heard of Patroclus' being dead.*

ἀναξίου φωτὸς ἐξερήσομαι, *I will ask about a worthless man.*

τοῦ τοξότου οὐ καλῶς ἔχει λέγειν, ὅτι αὐτοῦ ἅμα χεῖρες τὸ τόξον ἀπωθοῦνταί τε καὶ προσέλκονται, ἀλλ' ὅτι ἄλλη μὲν ἡ ἀπωθοῦσα, ἑτέρα δὲ ἡ προσαγομένη, *it is not proper to say of an archer that (both) his hands together push the bow out and draw it to, but that it is one which pushes it out, and the other which pulls it to.*
φρόντιζε τούτων, *think of this.*
γῆς τοῦτο γνῶναι, ὅτι δύναται φέρειν, *to know this about the land, what it is able to produce.*

Obs. The preposition περί is perhaps to be supplied. It is often found expressed.

40. Verbs of *grieving* and the like have often a genitive of the *person* or *thing for which* one grieves &c.; as,

ὀλοφύρεσθαι Ἕκτορος, *to grieve for Hector.*
ὁ Κῦρος ἀκούσας τοῦ μὲν πάθους ᾤκτειρεν αὐτόν, *Cyrus having heard of it, pitied him for what had happened to him.*

41. The genitive is frequently used in exclamations; as,

Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος, *gracious Apollo, what a big mouth!*

τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν, *what ill luck, that I should have been summoned hither!*

οἴμοι παρανοίας, *alas for my folly!*

φεῦ τοῦ ἀνδρός, *ah, what a man!*

The Dative.

1. The dative is the case of the *receiver* or of the *more remote object,* and, in a secondary sense, *of that to which there is some incidental relation**: it also marks *manner* or *circumstance,* corresponding in this sense to the Latin ablative.

If it marks the receiver of any *advantage,* it is generally called the *Dative of Advantage (Dativus Commodi)*; if the receiver of any *disadvantage,* it is called the *Dative of Disadvantage (Dativus Incommodi)*.

2. The *more remote object* of *any* verb may be expressed by the dative; as, τοιαῦτα ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι, *subjects do such things to tyrants.*

3. Verbs of *giving, offering, paying, selling, sharing, indulging* and the like, govern a dative case; as,

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* There is this general distinction between the genitive and dative of relation, that the former marks an *absolute*, the latter an *incidental* relation. But, as might be supposed, the distinction often disappears.

ὁ Κῦρος δίδωσιν αὐτῷ ξένους καὶ ἓξ μηνῶν μισθόν, *Cyrus gives him some mercenary troops and six months' pay.*

τῇ στρατίᾳ τότε ἀπέδωκε Κῦρος μισθὸν τεττάρων μηνῶν, *Cyrus at that time paid the army four months' pay.*

πωλεῖ αὐτὰ τοῖς Αἰγυπτίοις, *he sells them to the Egyptians.*

μέτεστιν ὑμῖν ταύτης τῆς κακουργίας, *you have a share in this villany.*

χαρίζεσθαι τῷ δήμῳ, *to indulge the democratic party.*

Obs. χαρίζομαι often means to *give as a favour,* and then of course takes an accusative also — χαρίζεσθαί τινί τι.

4. All verbs may take a dative case signifying the person *to whose advantage, for whose sake* or *pleasure,* or, on the other hand, *to whose disadvantage, for whose injury* or *annoyance* anything is done; as,

Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστειλάμην, *Menelaus, for whose sake in truth I made this voyage.*

Φαρναβάζῳ ἔσωζον τὰς πόλεις, *they kept possession of the towns for Pharnabazus.*

εὔηθές ἐστιν ἡγεμόνα αἰτεῖν παρὰ τούτου ᾧ λυμαινόμεθα τὴν πρᾶξιν, *it is a piece of folly to ask for a guide from the man for whom we are doing our best to defeat his enterprise.*

ἐγὼ σιωπῶ τῷδε; *am I to hold my tongue to please this fellow?*

στεφανοῦσθαι τῷ θεῷ, *to wear a chaplet in honour of the god.*

So δέχομαι —

Θέμιστι δὲ καλλιπαρῄῳ δέκτο δέπας, *and she took the cup at the hands of Themis with beautiful cheeks* — lit. *for Themis.* This might be otherwise expressed by παρὰ Θέμιστος, or, poetically, by the genitive alone.

Hence verbs of *taking away* sometimes have a dative of the person *from whom*; as,

ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ, *he took away from them the day of return.*

5. Hence arises the use of the pleonastic dative of the pronoun (generally of the first or second, sometimes however of the third person) marking a particular *animus* or *personal interest* on the part of any one (*Ethical Dative*); as,

εἶπαί μοι πρὸς βασιλῆα, Μαρδόνιε, *tell the king for me, Mardonius.*

ἦ βέβηκεν ἡμῖν ὁ ξένος; *has the stranger gone?* — lit. *gone for us.*

χαῖρέ μοι, ὦ Πάτροκλε, *farewell, Patroclus.*

6. Many verbs meaning to *assist,* to *benefit,* to *please,* to *injure,* to *displease,* govern the dative case; some govern the dative or accusative indifferently, and some are used only with the accusative; as,

τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ, *riches are of no avail to the dead.* ὠφελεῖν more commonly has the accusative.

ἀμυνῶ τῷ νόμῳ, *I will uphold the law.*

ἐβοήθησαν τοῖς πολεμίοις, *they came to the assistance of the enemy.*

τούτῳ λυμαινόμενοι Πέρσαι ἐδόκεον Ἄμασιν λυμαίνεσθαι, *the Persians were dishonouring (the*

*remains of) this man, but thought they were dis-
honouring (the dead body of) Amasis.*

ἠνώχλει ὁ Φίλιππος τοῖς Ἀθηναίοις, *Philip gave
trouble to the Athenians.*

ἡ ἀρετὴ ἀρέσκει τοῖς ἀγαθοῖς, *virtue is pleasing to
the good* — more rarely with an accusative.

Obs. ἐπικουρεῖν, λυσιτελεῖν and others take a da-
tive only. ἀλέξειν, ἀμύνειν, ἀρήγειν properly signify
to ward off, to repel, and in this sense take an accu-
sative of the *person* or *thing repelled* with a dative
of advantage signifying the person *for* or *from whom*
repelled. The accusative is often omitted, and they
thus pass into the sense of *to aid* or *protect.*

7. Verbs of *reproaching, blaming* &c. take a dative
of *the person* and an accusative of *that for which* one
is reproached, blamed &c.; as,

ἐπιτιμᾶν τί τινι, *to reproach one with anything.*

οὐ μέμφομαι τῷ ἀνδρί, *I do not find fault with
the individual.*

οὐδ᾽ ἂν τοῦτό μοι ἐμέμφου, *neither would you
have blamed me for this.* μέμφεσθαι is also
found with an accusative of *the person.*

Obs. λοιδορεῖν usually takes an accusative, but
the middle form λοιδορεῖσθαι a dative. καταγελᾶν *to
deride* has regularly the genitive, but sometimes
takes a dative case.

8. Many adjectives frequently, sometimes ad-
verbs, and some substantives occasionally, corre-
sponding in meaning to the verbs already men-
tioned, are joined with a dative case; as,

πᾶσι φιλόδωρος, *liberal to all.*

θεοῖς δωρήματα, *offerings to the gods.*

χρῆμα ὠφέλιμον τῇ πόλει, *a thing advantageous
to the state.*

οὐχ ἡδύ μοι λέγειν, *it is not agreeable to me to
mention.*

πυρὶ καίεσθαι ἀρωγὰ ταῦτα, *this helps fire to burn.*
μεμπτός τινι, *finding fault with any one.*
πρὸς ἡδονὴν τοῖς πολίταις, *to please the citizens.*

9. The dative of relation, in its widest usage, marks the person or thing *to which* any act, state or quality has *particular reference*; as.

τοῖσιν μύθων ἦρχεν, *he first spoke amongst them — lit. with respect to them he led off the speaking.*

οὕτως ἔχει μοι, *thus it is with me.*

πολὺς χρόνος ἐγένετο τῷ Σωκράτει ἐν τῷ δεσμω-τηρίῳ, *Socrates was a long time in prison.*

ἄξιός ἐστι θανάτου τῇ πόλει, *he is deserving of death at the hands of the state.* This dat. with ἄξιος is very common.

μακρά, ὡς γέροντι, ὁδός, *a long journey for an old man.*

σφῷν μὲν ἐντολὴ Διὸς ἔχει τέλος, *as far as it concerns you, the command of Jove is at an end.*

ὡς ἐμοί, *to my mind, in my judgement.*

οὔτι μοι αἰτίη ἐσσί, *thou art not answerable (for this) in my sight.*

γάμοι οἱ πρῶτοι Πέρσῃσι, *marriages that are most honourable in the estimation of the Persians.*

θεοῖσι κἀνδράσιν ῥιψάσπιδες, *cowards in the sight of gods and men.*

νικᾶν πᾶσι τοῖς κριταῖς, *to be the best in the opinion of all the judges.*

10. The dative of participles is frequently so used, especially by Ionic writers; as,

ἀπὸ Ἐλεφαντίνης πόλιος ἄνω ἰόντι ἄναντές ἐστι χωρίον, *as you go up from the city of Elephantine, the ground rises.*

ὁ ναυτικὸς στρατὸς τὰ ἐπ' ἀριστερὰ ἐσπλέοντι τοῦ Ἑλλησπόντου εἷλε πάντα, *the naval force took every place on the left shore of the Hellespont as you sail in.*

ἐν χεροῖν ἔχοντι σπονδάς, βλασφημίαν τις οἰκετῶν ἐφθέγξατο, *as he was holding the libation in his hands, one of the slaves spoke an ill-omened word.*

ἡμῖν εἴνατός ἐστι περιτροπέων ἐνιαυτὸς ἐνθάδε μιμνόντεσσι, *this is the ninth revolving year that we have been staying here.*

ἀσμένῳ σοι νὺξ ἀποκρύψει φάος, *glad wilt thou be, when night shall hide the light* — lit. *night will hide the light for thee glad.*

ἐμοὶ θέλοντι ταῦτα γίγνεται, *this happens as I wish.*

εὐχομένοις ἂν ἔλθοι, *we pray that he would come* — lit. *he would come for us praying (for it).*

11. The verbs εἶναι and γίγνεσθαι are very frequently accompanied by a dative of *the possessor*; as,

ἐνταῦθα Κύρῳ βασίλεια ἦν, *here Cyrus had a palace.*

τοῖς πλουσίοις πολλὰ παραμύθιά φασιν εἶναι,

*they say that the rich have many con-
solations.*

βασιλεῖ ἐγίγνοντο δασμοί, *tribute was paid to
the king.*

πολλὰ αὐτῷ ἐγένετο χρήματα, *large sums of
money came into his possession.*

So ὑπάρχειν τινί and the like.

12. The dative is sometimes used with sub-
stantives where the regular construction requires
a genitive. The old grammarians call this the *Colo-
phonian Construction*; as,

ὦ κλεινὸν οἴκοις, ᾿Αντιγόνη, θάλος πατρί, *Anti-
gone, offspring of thy father who art the glory
of his house.*

Θήβαισιν εὐίπποις ἄναξ, *king of Thebes for horses
famed.*

13. A dative of relation commonly follows verbs
of *saying* and the like; of *being fated* or *allotted*; of
appearing, seeming and *occurring to the mind*; as,

οὗτος Κύρῳ εἶπεν, εἰ αὐτῷ δοίη ἱππέας χιλίους,
ὅτι τοὺς προκαταχαίοντας ἱππέας κατακάνοι ἂν
ἐνεδρεύσας, *he told Cyrus that, if he would give
him a thousand cavalry, he would lay an am-
bush for the cavalry that were wasting the coun-
try in advance of them with fire, and would cut
them to pieces.*

εὔχοντο θεοῖς, *they prayed to the gods.*

χρήσω ἀνθρώποισι Διὸς νημερτέα βουλήν, *by my
oracle will I declare to men the infallible coun-
sel of Jove.*

ἀρᾶσθαί τινι, *to curse any one.*

σὺ σύνθεο καί μοι ὄμοσσον, *do thou make a com-
pact with me and swear to me.*

Ζεὺς τόγε οἶδε, ὁπποτέρῳ θανάτοιο τέλος πεπρω-

μένον ἐστίν, *this Jupiter (only) knows, to which of them twain the end of death is allotted by fate.*

εἷσατό σφιν δεξιὸς ἀΐξας ὑπὲρ ἄστεος, *he appeared to them on the right hand, flying rapidly over the city.*

φαίνεσθαί τινι, *to appear to any one.*

ἄλλοι μοι δοκέουσι παροίτεροι ἔμμεναι ἵπποι, *other horses seem to me to be foremost.*

τῷ Κροίσῳ ἐσῆλθε, *it occurred to Croesus' mind.*

14. Verbs of *agreement* and *disagreement*, of *likeness, equality* and their contraries, are constructed with a dative; as,

Ἕκτορι ἐπήνησαν, *they gave their approval to Hector.*

ἁρμόζεσθαι τοὺς νόμους τοῖς πολίταις, *to adapt the laws to the people of the state.*

Ἑλένῳ συνηλλάχθη γάμοις, *she made a contract of marriage with Helenus.*

καταλύειν τινί, καταλλάσσεσθαι or συναλλάσσεσθαι τινί, *to be reconciled to any one.*

σπένδεσθαι τοῖς Λακεδαιμονίοις, *to make a treaty with the Lacedæmonians.*

ἐνταῦθα λέγεται Ἀπόλλων ἐκδεῖραι Μαρσύαν, νικήσας ἐρίζοντά οἱ περὶ σοφίας, *here Apollo is said to have flayed Marsyas after beating him in a contest of skill —* lit. *having beaten him contending with him about skill.*

πάντες πολεμήσομεν Ἀκαρνᾶσί τε καὶ τοῖς ξυμμάχοις, *we shall all wage war with the Acarnanians and their allies.*

μέμον' αὐτὸς ἀνδρὶ μαχέσσασθαι, *I long myself to do battle with the man.*

εἰδομένη ξείνῳ, Ταφίων ἡγήτορι, Μέντῃ, *taking the form of a guest-friend, Mentes, chief of the Taphians.*

Νέστορι ἐῴκει, *it was like Nestor.*

ἰσοῦσθαί τινι, *to be made equal to any one.*

τῷ ψευδεῖ διαφωνεῖ τἀληθές, *truth is at variance with falsehood.*

And hence the dative itself sometimes implies *contention*; as,

ἀεῖσαί μοι, *to sing against me, to contend with me in singing.*

15. Adjectives, sometimes adverbs, and more rarely substantives, corresponding to these verbs in meaning, take a dative case; as,

ἐχθρὸς ἐλευθερίᾳ, *inimical to freedom.*

Ἡφαίστου ἄγαλμα τοῖσι Φοινικηΐοισι Παταϊκοῖσι ἐμφερέστατον, *an image of Vulcan very like the Phœnician Pataïci.*

ἴσως τοῖς ἄλλοις, *equally with the rest.*

Ἥρᾳ ἔρις, *a contention with Juno.*

Particularly to be noted is this use of the dative with ὁ αὐτός, ὡσαύτως and εἷς; as,

ὅταν ὁ νοῦς ὑπ οἴνου διαφθείρηται, τὰ αὐτὰ πάσχει τοῖς ἅρμασι τοῖς τοὺς ἡνιόχους ἀποβαλοῦσιν, *when the mind is distempered by wine, it is in the same condition as chariots that have lost their drivers.*

ὡς δ᾽ αὕτως τῇσι κυσὶ οἱ ἰχνευταὶ θάπτονται, *ichneumons are buried in the same way as dogs.*

ὃς ἐμοὶ μιᾶς ἐγένετ᾽ ἐκ ματέρος, *who was born of one mother with me.*

16. The impersonal δεῖ *there is need* of any thing has commonly a dative of *the person* and a genitive of *the thing needed*; but in the dramatists an accusative of *the person* is sometimes used; as,

δεῖ σοι πάλιν τῆς αὐτῆς ἐρωτήσεως, *you are again obliged to ask the same question.*

αὐτόν σε δεῖ Προμηθέως, *you need a Prometheus yourself.*

When δεῖ is used in the sense of *it behoves, it is necessary for,* in connection with an infinitive, *the person* is, regularly, expressed by the accusative, seldom by the dative in the best authors; as,

δεῖ πάντας ἄνδρας ἀγαθοὺς γενέσθαι, *it behoves all to shew themselves brave men.*

17. On the other hand, χρή *there is need* of any thing (a poetical usage of the word) takes an accusative of the *person*; as,

μυθήσεαι ὅττεό σε χρή, *thou shalt say what (it is) thou desirest.*

But, when it signifies *it is right, it is necessary,* in connection with an infinitive, *the person* is almost invariably in the accusative, though the dative may be found in some very rare instances; as,

χρή ὑμᾶς εἰδέναι, *it is right that you should . know.*

18. Verbs of *joining, mixing, associating* and the like govern a dative case; as,

ζεύξομαι ἅρματι πώλους, *I will yoke the steeds to the chariot.*

ἐνταῦθα ἦν κρήνη ἡ Μίδου καλουμένη· ἐφ' ᾗ λέγεται Μίδας τὸν Σάτυρον θηρεῦσαι οἴνῳ κεράσας αὐτήν, *here was a spring called Midas' Spring; at which Midas is said to have caught the Satyr by mixing it with wine.*

πόλιες αὗται μάλιστα ἀλλήλῃσι ἐξεινώθησαν, *these cities were united with each other by the strictest ties of mutual hospitality.*

19. Verbs of *meeting* and *proximity* and of *sending* sometimes govern a dative case; as,

ὑπηντίαζον ἡμῖν, *they came to meet us.*

μὴ πέλαζε μητρὶ δυσθυμουμένῃ, *bring them not near their frenzied mother.*

τῶν στρατιωτῶν πέμπων αὐτῷ ἄγγελον, *sending (one) of the soldiers (as) a messenger to him.*

So even with a verb of *coming*, in prose however very rarely;

Σαμίοις ἦλθεν, *he came to the Samians.*

Obs. Verbs of this last kind have almost always a preposition, such as πρός or παρά with the accus., and so frequently have verbs of *sending.* Verbs of *meeting* and *proximity* otherwise govern the genitive. See under *The Genitive, Rule* 38.

20. Verbs of *obeying, disobeying, trusting, distrusting* and the like, and sometimes verbs of *ruling* and *commanding,* govern a dative case; as,

πείθονται τοῖς ἄρχουσι, *they obey those who have the rule over them.*

ἀνηκούστησαν τοῖς στρατηγοῖς, *they were disobedient to their commanders.*

θεοῖσι πεποιθότες ἀθανάτοισιν, *trusting in the immortal gods.*

ἐπιτρέπειν τί τινι, *to entrust anything to one.*

Πολύφημος, ᾧ λατρεύομεν, *Polyphemus, whom we serve.*

δουλεύειν τινί, ὑπηρετεῖν τινι, *to be one's slave, to do service to a person.*

πολλῇσι νήσοισι καὶ Ἄργεϊ παντὶ ἀνάσσειν, *to rule over many islands and all Argos.*

Μῄοσιν Μέσθλης καὶ Ἄντιφος ἡγησάσθην, *Mesthles and Antiphus led the Mœonians.*

Obs. The verbs ἡγεῖσθαι and ἡγεμονεύειν in the literal sense of *leading the way, going before* &c. take a dative; but in the meaning of *command,* they have far more commonly a genitive. The dative indeed after verbs of *ruling* and *commanding* is for the most part poetical, and chiefly Epic. Verbs which signify

to *give a command*, generally govern a dative of the person by *Rule* 13. But κελεύω is an exception, usually taking an accusative, though in Epic poetry this is often exchanged for a dative. Verbs of *trusting* always govern a dative of the person, and πεί-θεσθαι *obey* is hardly ever used with any other case. Compare *Rule* 25 under *The Genitive*.

21. A dative of *the person* is also used after verbs of *being angry, envying, grudging* &c.; as,

> ὀργίζεσθαι τοῖς κολακεύουσι, *to be angry with those who flatter you.*

For verbs of *envying* and *grudging*, see *Rule* 36 under *The Genitive*, and the examples there given.

22. Adjectives and other words, of cognate meaning to the verbs mentioned in Rules 18, 20 and 21, often take a dative case; as,

> μίγδ' ἄλλοισι θεοῖσι, *mingled with other gods.*
> ὑπήκοός τινι, *obedient to any one.*
> ἔσθ' ὅτῳ σὺ πιστὸς εἶ, *there is some one in whom thou trustest.*
> ἐπιφθόνως διακεῖσθαι τοῖς Ἕλλησι, *to be enviously disposed towards the Greeks.*

Obs. Those corresponding in meaning to the verbs mentioned in Rule 19, are much less frequently found constructed with the dative.

23. The Dative of Relation is used with certain adverbs and prepositions implying *association*; as,

> ἅμα τοῖς ἵπποις, *along with the horses.*
> σὺν ἡμῖν, *with us.*

24. Hence arises a *Dative of Association,* which is used with many verbs, adjectives and other words, particularly with a large class of derivatives and compounds of ἅμα, μετά and σύν; as,

ὅμοιος τοῖς ἄλλοις, *equal to the rest.*

Πολυκράτεϊ ὡμίλησε, *he associated with Poly-crates.*

ὁμήλικες ἐμοί, *of the same age as I am.*

σύνδουλος αὐτῷ, *his fellow-slave.*

τῇ Ἑλλάδι πενίη αἰεί κοτε σύντροφός ἐστι, *poverty has ever been familiar to Greece.*

οὐ τούτων μεταίτιοι ἦσαν τῷ δήμῳ, *they did not join the democracy in producing this state of things.*

25. Verbs and other words of *following* are for the most part regarded in Greek as involving the notion of *going with* rather than that of *going after.* Hence such words are commonly used with ἅμα, μετά, σύν; but, more commonly, they are constructed with a dative of association alone; as,

ἐγὼ σὺν ὑμῖν ἔψομαι καὶ ὅτι ἂν δέῃ πείσομαι, *I will follow you, and bear all that I may be called upon to bear.*

ὄπισθε δὲ εἴπετο τῷ νεκρῷ ὁ φονεύς, *and the murderer followed the corpse behind.*

τόξα ἀνεμώλιά μοι ὀπηδεῖ, *the bow and arrows accompany me in vain.*

ἀκόλουθός τινι, *following any one.*

κακὸν κακῷ διάδοχον, *misfortune succeeding misfortune.*

δοκεῖ τούτοις ἑξῆς εἶναι, *it seems to be next in order to this.*

26. *The Dative of Manner or Circumstance* accompanies verbs most commonly, but occasionally other words, to denote the *manner, instrument, means, cause* or *circumstance*: it often also has a *limiting or specifying* power; as,

23

Τρῶες κλαγγῇ τ' ἐνοπῇ τ' ἴσαν, *the Trojans marched with a shout and a war-cry.*

σκήπτρῳ παίειν, *to hit with a stick.*

ἐκ ταύτης τῆς πόλεως οἱ στρατιῶται ἠγόραζον τὰ ἐπιτήδεια, σχεδίαις διαβαίνοντες, *from this town the soldiers bought provisions, crossing over by means of floats.*

Λοξίου κελεύσμασιν ἥκω, *by the injunctions of Loxias am I come.*

Μέλιτος δοκεῖ τὴν γραφὴν ταύτην ὕβρει τινὶ καὶ ἀκολασίᾳ καὶ νεότητι γράψασθαι, *Melitus seems to have preferred this indictment from a sort of wanton spirit of mischief, and from arrogance and recklessness.*

ἐπλέομεν βορέᾳ ἀνέμῳ ἀκραεῖ, καλῷ, *we sailed with north wind fresh and fair.*

λόγῳ μὲν ἐλεύθερος, ἔργῳ δ' οὔ, *in name a freeman, but in reality not so.*

φύσει Θηραμένης, *a thorough Theramenes.*

καὶ νῦν ἔτι αὐτός εἰμι τῷ βουλεύματι, *even now am I still unchanged in my opinion.*

τῷ βελτίστῳ τοῦ ὁπλιτικοῦ βλαφθῆναι, *to be damaged in the best of their hoplite force.*

Obs. Some of these relations, particularly those of the *instrument* and the *means* are occasionally expressed by the preposition ἐν.

27. This modal dative is sometimes used to signify *that which accompanies* a person or thing, viewed as an *accessory* or *accident* of the subject; but this is rare, except —

(a) When the dative is joined with the pronoun αὐτός; as,

αὐτοῖς ἵπποισι καὶ ἅρμασιν ἆσσον ἰόντες Πά-
τροκλον κλαίωμεν, *let us draw near with
horses and chariots and weep for Pa-
troclus.*

διακόσιαι τριήρεις αὐτοῖς πληρώμασι διεφθάρη-
σαν, *two hundred triremes were destroyed,
crews and all.*

(b) In speaking of *military force*; as,

Ἀθηναῖοι ἦλθον πλήθει οὐκ ὀλίγῳ, *the Athe-
nians came with no inconsiderable force.*

ἔπλεον ἑξακοσίῃσι τριήρεσι ἐς τὴν Ἰωνίην, *they
sailed with six hundred triremes to Ionia.*

Obs. 1. A preposition is rarely found with the dative in the latter usage, and very rarely indeed in the former.

Obs. 2. Perhaps the dative in such passages as φόνῳ φόνος Οἰδιπόδα δόμον ὤλεσεν, *slaughter upon slaughter has desolated the house of Œdipus,* is to be referred to this construction.

28. Verbs of *rejoicing, being pleased* and their contraries, verbs of *being contented,* and sometimes of *wondering,* are used with a dative of the *cause*; as,

ἥδετο τῇ θέᾳ, *he was pleased at the sight.*

χαίρειν πολέμῳ, *to rejoice in war.*

ἀλγήσας τῷ ἐπειρωτήματι εἶπε, *being annoyed by
the question, he said.*

στέργειν τοῖς παροῦσιν, *to be contented with what
one has* — also with the accus.

ἀγαπῆσαι τοῖς πεπραγμένοις, *to rest content with
what has been accomplished* — also with the
accus.

23 *

θαυμάζω τῇ ἀποκλείσει μου τῶν πυλῶν, *I am sur-
prised at my being shut out from the gates.*
θαυμάζω has commonly an accus.

So

χαλεπῶς φέρω τοῖς παροῦσι πράγμασι, *I am dis-
tressed at the present state of things.* χαλεπῶς
φέρειν is, regularly, constructed with the ac-
cusative, as in Latin *aegre ferre.*

29. All words implying a comparison of any
kind, and particularly comparatives and super-
latives, may be accompanied by a modal da-
tive, to mark *the measure of excess* or *defect*; as,

Σεμίραμις γενεῇσι πέντε πρότερον ἐγένετο τῆς
Νιτώκριος, *Semiramis lived five generations
before Nitocris.*

ὑστέρισαν ἡμέρῃ μιῇ τῆς συγκειμένης, *they
were one day later than the day agreed
upon.*

ἐνιαυτῷ πρεσβύτερος, *older by a year.*

πολλῷ μέγιστα καὶ κάλλιστα, *largest and
finest by a great deal.*

30. The dative is also used to denote *that by
means of which* any judgement, opinion or decision
is formed; as,

ἀσπίδι γιγνώσκειν, *to know him by his shield.*
τεκμαίρεσθαι τοῖς πρόσθεν ὡμολογημένοις, *to con-
clude from what was previously granted.*

So also, without any verb of *deciding* expressed,
σταφύλῃ ἔϊσαι, *even by a plumb-line.*

31. The *price*, which is regularly expressed by
the genitive, is sometimes put in the dative case,
being regarded as the *instrument* or *means*; as,

οἰνίζοντο χαλκῷ, *they bought wine for brass.*

32. The verb χρῆσθαι, in both senses of *consulting* (*an oracle* &c.) and of *using,* governs a dative case; as,

> ψυχῇ χρησόμενος Θηβαίου Τειρεσίαο, *about to consult the shade of Theban Tiresias.*

> ἐρωτᾶν ἐκεῖνον τί βούλεται ἡμῖν χρῆσθαι, *to ask him in what way he desires to make use of us.*

Obs. 1. The *purpose for which* one uses is expressed, as in the last example, by an accusative, or less commonly by help of the preposition εἰς.

Obs. 2. This dative is really *modal.* The act. χράω seems to have originally meant *I give (anything) required,* and hence the middle would signify *I get given to me the required (revelation), I obtain a revelation,* or *I get given to me the required (service), I serve my purpose.* So that χρῆσθαι μαντείῳ, χρῆσθαι τῷ ἀργυρίῳ, may be regarded as literally meaning *to obtain a revelation by means of an oracle,* and *to serve one's purpose by means of the money.*

Obs. 3. From this usage of χρῆσθαι *to use* with a dative, seems to have arisen the parallel construction of νομίζειν in its secondary sense *to use habitually.*

33. Many compounds govern a dative case in virtue of their composition with certain prepositions producing particular modifications of meaning; as,

> ἐπιστρατεύειν τοῖς πολεμίοις, *to march against the enemy.*

> ἐπεγγελᾶν τινι, *to laugh at one.*

προσθέναι ταῦτα τῇ ἀρχῇ αὐτοῦ, *to make these additions to his province.*

34. The Datives of *time, place, the agent &c.* have been already considered elsewhere.

The Accusative.

1. The Accusative is the case of the *immediate or nearer object* of a verb. In its secondary senses, it denotes *time* or *space passed through,* or the *point to which motion is directed,* or has a *limiting or specifying* power.

2. An active verb governs an accusative of *the object*; as,

συλλαμβάνει Κῦρον, *he arrests Cyrus.*

3. *Factitive* verbs, i. e. verbs of *making, calling, deeming &c.,* besides the accusative of *the object,* take a second accusative of *the complement* in apposition with this; as,

τοὺς ἐχθροὺς φίλους ποιεῖν, *to make enemies friends.*

σοφιστὴν ὀνομάζουσιν αὐτόν, *they call him a sophist.*

λέγομέν σε βασιλέα, *we call thee king.*

ὄνομα τί σε καλεῖν ἡμᾶς χρεών; *by what name must I call thee?*

τοὺς τοιούτους αἰσχροκερδεῖς νομίζομεν, *we deem such men sordid.*

αἱρεῖσθαί τινα στρατηγόν, *to elect any one as general.*

οὐκ ἀκήκοας ὅτι Θεμιστοκλῆς Κλεόφαντον τὸν υἱὸν ἱππέα ἐδιδάξατο ἀγαθόν; *have you not heard that Themistocles had his son Cleophantus taught to be a good horseman?*
ἐπεχείρει αὐτὸν θρέψαι βασιλέα τῆς ἀρχῆς ἄξιον, *he endeavoured to bring him up as a king worthy to rule.*

Obs. 1. After all these verbs, εἶναι is more or less frequently inserted ·with the accusatives; as, μάντεις ὀνομάζουσιν αὐτοὺς εἶναι, *they call them seers.*

Obs. 2. Sometimes, with verbs of *calling*, the name retains its original form, instead of becoming accusative. Thus, Μύλιττα δὲ καλέουσι τὴν Ἀφροδίτην, *but they call Venus Mylitta.**

Obs. 3. The name hardly ever, or more probably never, suffers attraction, as in the Latin formula *Mihi nomen est Caio.*

Obs. 4. After the analogy of τίθεσθαί τινι ὄνομα, verbs of *calling* are occasionally found with a dative of the *person* — καλεῖν τινι ὄνομα, ὀνομάζειν τινὶ ὄνομα, *to give a name to a person.*

4. Many verbs originally neuter in sense, become more or less frequently active in meaning and take an *object* in the accusative case; as,

ἐκπλεῖν τὸν Ἑλλήσποντον, *to sail out of the Hellespont.*
ἐξῆλθον τὴν Περσίδα χώρην, *I left the Persian soil.*
ἤν τις ἀποδράσῃ τῶν οἰκετῶν σε, *if one of your slaves should run away from you.*

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* Not unlike this is the usage in Æschines — προσείληφε τὴν τῶν πονηρῶν κοινὴν ἐπωνυμίαν συκοφάντης.

οὔτε Φίλιππος ἐθάῤῥει τούτοις οὔθ' οὗτοι Φί- λιππον, *neither did Philip feel any confi- dence in them nor they in Philip.*

ἀδικεῖν τινα, *to be unjust to any one, to in- jure any one.*

Πλείσταρχον τὸν Λεωνίδου, ὄντα βασιλέα καὶ νέον ἔτι, ἀνεψιὸς ὢν ἐπετρόπευε, *he was the cousin and guardian of Plistarchus son of Leonidas, who was king and still young.*

αἰσχύνομαι τὸν πολύυμνον θεόν, *I feel shame for the god of many songs.* αἰσχύνομαι is found with a dative of the cause, but rarely: it seldom has any other constr. than this with the accusative.

ἀλγεῖν τι, *to grieve for anything.*

τοῦτο τερφθείς, *rejoiced at this.*

λανθάνειν τινά, *to be concealed from one.*

δυσχεραίνειν τὴν ἀδικίαν, *to be angry at in- justice.*

ὑβρίζειν τινά, *to insult one* — otherwise εἰς τινα.

So δακρύειν, στενάζειν τινά, *to weep, to groan for any one,* and the middle verbs τύπτεσθαι, κόπτεσθαι, τίλλεσθαί τινα, *to beat the breast, to tear the hair in grief for any one.*

This is especially the case, when a participle is in agreement with the accusative; as,

σὲ εὖ πράσσοντ' ἐπιχαίρω, *I rejoice that thou art prosperous.*

ἀγανακτεῖν τοὺς φρονιμωτάτους ἀπιόντας, *to be*

angry at the departure of the most sensible men.

Compare a somewhat similar usage of the infinitive, *Rule* 17 under *The Tenses with Further Remarks on the Moods &c.*

5. Verbs of *doing* and *saying* very commonly govern an accusative of the *person to whom* anything is done or *of whom* anything is said; as,

εὖ ποιεῖν, πράττειν, δρᾶν, ἔρδειν τινά, *to do good to any one.*

κακῶς λέγουσιν οἱ ἀγαθοὶ τοὺς κακούς, *good men speak of evil men with disapprobation.*

Hence such verbs have frequently two accusatives; as,

οὐδεπώποτε ἐπαύοντο πολλὰ κακὰ ἡμᾶς ποιοῦντες, *they never ceased doing us many injuries.*

πολλά τε καὶ κακὰ εἶπας αὐτὸν, *you said many hard things of him.*

Obs. The second accusative after verbs of *saying* also denotes occasionally the *person to whom*; as,

ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν; *do you, a beggar, say this to the general?*

So, with one accusative and a sentence containing the words spoken —

Ἕκτορα εἶπε Φοῖβος Ἀπόλλων· Ἕκτορ, μηκέτι πάμπαν Ἀχιλλῆι προμάχιζε, *Phoebus Apollo said to Hector: Hector, never again fight with Achilles in single combat.*

Compare *Rules* 13 and 2 under *The Dative*, and 39 under *The Genitive.*

6. A great variety of verbs besides these are constructed more or less frequently with two accusatives, particularly verbs of *requesting, interrogating, concealing, instructing, taking away, putting on* and *putting off*; as,

πέμψας Καμβύσης ἐς Αἴγυπτον κήρυκα, αἴτεε Ἄμασιν θυγατέρα, *Cambyses sent a herald to Egypt and asked Amasis for his daughter.*

ὁ Κῦρος ἠρώτα τοὺς αὐτομόλους τὰ ἐκ τῶν πολεμίων, *Cyrus enquired of the deserters the plans of the enemy.*

ὦ βασιλεῦ, οὔ σε ἀποκρύψω τὴν ἐμεωυτοῦ οὐσίην, *O king, I will not conceal my property from you.*

γλῶττάν τε τὴν Ἀττικὴν καὶ τρόπους τῶν Ἀθηναίων ἐδίδασκον τοὺς παῖδας, *they taught boys the Attic tongue and the customs of the Athenians.*

τὸν ·μόνον μοι καὶ φίλον παῖδα ἀφείλετο τὴν ψυχήν, *he took away my dear and only son's life.*

τὰ ἡμέτερα ἡμᾶς ἀποστερεῖ ὁ Φίλιππος, *Philip is depriving us of our possessions.*

παῖς μέγας ἕτερον παῖδα μικρὸν μέγαν χιτῶνα ἐξέδυσε, καὶ τὸν χιτῶνα μὲν ἑαυτοῦ ἐκεῖνον ἠμφίεσε, τὸν δὲ ἐκείνου αὐτὸς ἐνέδυ, *a big boy took off a big tunic from another, little, boy, and dressed him in his own tunic, but put on the little boy's tunic himself.*

ἀναμνήσω ὑμᾶς καὶ τοὺς τῶν προγόνων τῶν

ὑμετέρων κινδύνους, *I will remind you of the dangers also which your forefathers encountered.*

ὄφρα Πάτροχλον λούσειαν ἀπὸ βρότον αἱματόεντα, *that they might wash off from Patroclus the bloody gore.*

ἀργύριον πράσσειν or πράσσεσθαί τινα, *to exact money from any one.*

ἐτιμωρησάμην φόνον σε, *I took vengeance on thee for the murder.*

Obs. Passive verbs of these kinds naturally admit of one accusative; as,

ἐρωτῶμαι τὴν γνώμην, *I am asked my opinion.*

ἀφαιρεθῆναι τὴν βασιλείαν, *to be deprived of the sovereignty.*

κρύπτομαι τοῦτο, *I am kept in ignorance of this, this is concealed from me.*

For the double accusative in the σχῆμα καθ᾽ ὅλον καὶ μέρος, see *Rule* 4 under *Apposition.*

7. An accusative of *kindred meaning,* most commonly of kindred origin, is very frequently used with verbs of neuter signification, and not unfrequently with verbs active or passive (*Cognate Accusative*); as,

βουλὴν βουλεύειν, μάχην μάχεσθαι, *to give counsel, to fight a battle.*

νικᾶν νίκην, *to win a victory.*

τί προσγελᾶτε τὸν πανύστατον γέλων; *why do ye smile your last smile upon me?*

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τί προσγελᾶτε τὸν πανύστατον γέλων; *why do ye smile your last smile upon me?*

καταβιῶναι βίον, *to live out a life.*

ἐχινδύνευσαν τοὺς ἐσχάτους κινδύνους, *they in-
curred the greatest possible dangers.*

κακὸν οἶτον ὀλέσθαι, *to perish by a miserable
doom.*

κοιμήσατο χάλκεον ὕπνον, *he slept an iron*
(lit. *brazen*) *sleep.*

πέρι κῆρι φίλει Ζεὺς παντοίην φιλότητα, *Ju-
piter loved (him) exceedingly in his heart
with abundant love — lit. love of all kinds.*

ὥρκωσαν πάντας τοὺς στρατιώτας τοὺς μεγί-
στους ὅρκους, *they made all the soldiers
swear the most solemn oaths.*

παιδία δύο διδοῖ ποιμένι τρέφειν τροφήν τινα
τοιήνδε, *he gives two children to a shepherd
to bring up in some such way as this.*

ἀείμνηστον παιδείαν αὐτοὺς ἐπαίδευσε, *it taught
them a lesson never to be forgotten.*

Μέλητος ἐγράψατο Σωκράτην γραφήν, *Meletus
laid an indictment against Socrates.*

στολάδα ἔσταλμαι, *I am equipped in a ca-
valry cloak.*

σὺν ἕλκεα πάντα μέμυκεν ὅσσ᾽ ἐτύπη, *the
wounds with which he was stricken, are
all closed.*

μεγάλην ὠφελίαν ὠφελοῦνται, *they are greatly
benefited.*

ἀσθενῶν νόσον, *being ill of a disease.*

πήδημα ἀφήλατο, *he took a leap.*

τρεῖς μοίρας ὁ Ξέρξης δασάμενος πάντα τὸν
πεζὸν στρατόν, *Xerxes having divided all
his land forces into three divisions.*

8. This cognate accusative is very often re-presented by a neuter pronoun or adjective in the accusative singular or plural; as,

ταῦτα καὶ ἄλλα τοιαῦτα ἐγκωμιάζουσι δικαιο-σύνην, *they extol justice with these and other like praises.*

προσαναγκάζειν αὐτοὺς τὸ τοιοῦτον, *to put such compulsion upon them.*

τάδε μαίνεται, *he rages thus.*

ὅπερ οἱ Ἐγεσταῖοι μάλιστα ἡμᾶς ἐκφοβοῦσι, *the particular thing which the Segestans are holding out to us as the chief cause for alarm* — lit. *which particular (alarm) the Segestans are chiefly alarming us.*

καταφρονεῖν ταῦτα, *to despise to this degree.*

εὐδαιμονήσει οὐχ ἕν, ἀλλὰ μυρία, *she will be fortunate, not once, but times unnumbered.*

μετρία ζῆν, *to live in a middle station.*

λοξὰ βλέπειν, *to look askance.*

9. Often too, especially in poetry, an accusative is used in this relation, which is not strictly cognate to the verb in sense, but the notion of which is more or less closely associated with the cognate accusative implied; as,

νικᾶν μάχην, *to win a battle.*

νικᾶν Ὀλύμπια, *to win a prize at the Olympic Games.*

εὐαγγέλια θύειν, *to offer a sacrifice for good tidings brought.*

βαίνουσιν ἐξ οἴκων πόδα, *they are coming from the house.*

στάζειν ἱδρῶτα, *to drip with sweat.*

ὗε χρυσόν, *it rained gold.*

Obs. This construction is almost limited to poetry.

13. The accusative *absolute,* the accusatives after *verbs of motion,* in the σχῆμα καθ' ὅλον καὶ μέρος, of *time, space* &c. have been considered elsewhere.

14. The accusative sometimes stands at the beginning of a sentence without any grammatical connection with the rest of the sentence (*Accusativus Pendens*); as,

> μητέρα, εἴ οἱ θυμὸς ἐφορμᾶται γαμέεσθαι, ἂψ ἴτω εἰς μέγαρον πατρός, *as for thy mother, if her mind is disposed to marry, let her go back to her father's halls*

Obs. In such instances, λέγω *I speak of* is probably to be supplied.

15. The accusative is used very commonly with verbs and adjectives, sometimes with substantives, in a *limiting* or *specifying* sense (*Accusative of Limitation*); as,

> ἀλγεῖ τοὺς πόδας, *he has a pain in the feet.*
> πόδας ὠκὺς Ἀχιλλεύς, *Achilles swift of foot.*
> Φάνης καὶ γνώμην ἱκανὸς καὶ τὰ πολέμια ἄλ-
> κιμος ἦν, *Phanes was able in counsel and brave in war.*
> ἐν πρώτοις πίστιν, *one of the foremost in fidelity.*
> Τυδεὺς μικρὸς μὲν ἔην δέμας, *Tydeus was little in stature.*
> λίμνη ὡσεὶ τριήκοντα σταδίων τὴν περίοδον,

cusative, when they become passive (compare *Rule* 3 under *The Verb*); as,

> οἱ ἐπιτετραμμένοι τὴν φυλακήν, *those who had been entrusted with (the duty of) keeping guard.*

> Αἰθίοπες παρδαλέας τε καὶ λεοντέας ἐναμμένοι, *Æthiopians clad in leopard-skins and lion-skins.*

11. An accusative occasionally follows verbal expressions which may be considered equivalent to transitive verbs; as,

> οἱ σύμμαχοι τεθνᾶσι τῷ δέει τοὺς τοιούτους ἀποστόλους, *your allies are frightened to death at (your sending out) such armaments as these.*

> λιγυρὰ ἄχεα μογερὰ βοᾷ τὸν προδόταν, *she loudly and bitterly exclaims against her betrayer.*

> στάδια ποδοῖν στείβουσι χορούς, *they foot it in the dance over the course.*

> εἰσῄει εἰς δικαστήριον τὴν γραφήν, *he went into court with the indictment, carried the indictment into court.*

> ζῷα γραψάμενος τὴν ζεῦξιν, *having painted a picture of the building of the bridge.*

12. Adjectives which involve a *transitive* notion are occasionally constructed with an accusative of the object instead of an objective genitive; as,

> καί σε φύξιμος οὐδείς, *and none is able to escape thee.*

> οἶμαί σε οὐκ ἀνήκοον εἶναι ἔνιά γε χθιζά τε καὶ πρώιζα γεγενημένα, *I suppose that you cannot fail to have heard of some things that took place the other day* (lit. — *both yesterday and the day before yesterday*).

> τρίβων τὰ τοιάδε, *skilled in such matters.*

Obs. This construction is almost limited to poetry.

13. The accusative *absolute,* the accusatives after *verbs of motion,* in the σχῆμα καθ' ὅλον καὶ μέρος, of *time, space* &c. have been considered elsewhere.

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> Τυδεὺς μικρὸς μὲν ἔην δέμας, *Tydeus was little in stature.*
> λίμνη ὡσεὶ τριήκοντα σταδίων τὴν περίοδον,

a lake about thirty stadia in circumfe-
rence.

μετὰ ταῦτα ἀφίκοντο ἐπὶ τὸν Ζάβατον ποτα-
μὸν τὸ εὖρος τεττάρων πλέθρων, *after this*
they arrived at the river Zabatus four
plethra in width.

οἱ μὲν ἐπορεύοντο, τὸ πλῆθος ὡς δισχίλιοι,
some of them set out, in number about
two thousand.

γένος Ἀθηναῖος, *an Athenian by birth.*

ἀνήρ τις ἦν Μένανδρος τὸ ὄνομα, *there was*
a man by name Menander.

Obs. 1. The same relation may in many instances
be expressed by the modal dative; in many others,
by the prepositions εἰς and κατά with the accu-
sative, which frequently occur.

Obs. 2. This use of the accusative appears some-
times to be an extension of the usage of the cognate
accusative (see *Rule* 9); and sometimes it will be
better to regard it as elliptical, εἰς or κατά being
understood.

16. Hence the accusative becomes virtually
adverbial in many expressions; as,

τὴν ἀρχήν, *at first.*

οὐκ ἀρχήν, *not at all.*

τάχος *quickly.*

δωρεάν, δωτίνην, προῖκα, *gratuitously.*

πολύ, *much,* very often with comparatives
and superlatives, as πολὺ ἀμείνων, πολὺ
μέγιστος, *much better, much the greatest*
(for the more regular dative, see *Rule* 29
under *The Dative*).

γνώμην ἐμήν, *in my opinion.*

24

So παρὰ Κύρου is *from beside Cyrus* i. e. *from Cyrus*; παρὰ Κύρῳ is *at beside Cyrus* i. e. *with Cyrus*; παρὰ Κῦρον is *to beside Cyrus* i. e. *to Cyrus.*

The original meanings of all the prepositions were no doubt *local,* and from these must be derived the various *temporal, ethical* and other senses in which they are found with the different cases. But as many of these senses are derived from *derived* senses, and have become modified by conventional usage and other disturbing causes, it is often very difficult to trace them back, and sometimes almost impossible to see the reason of the particular case after a preposition to which a certain meaning is confined. That the distinctions of meaning were in some instances arbitrary, appears from the usage of περί, which most commonly has an accusative in the literal sense of *about* i. e. *round,* and a genitive in the derived sense of *about* i. e. *concerning.* But there is no antecedent reason why περί with the gen. (*about with reference to*) should not signify *around* anything as well as περί with the accus. (*about in extension over*). And we do accordingly find (though the use is rare and poetical only) the genitive with περί in the literal meaning; as in Homer, τετάνυστο περὶ σπείους γλαφυροῖο ἡμερίς, *about the hollow cavern spread a vine.*

3. The meaning of prepositions is frequently more or less modified, when they are used in composition. With regard to the compounds themselves, verbs &c. so compounded do not of necessity govern the cases required by the simple prepositions. Where the preposition adds so little to the sense of the verb, that it is almost *otiose,* or where the *essential* meaning of the compound resides in the verbal element, the compound usually governs the case of

Homer, not unfrequently in Ionic Greek, and sometimes (though rarely) in Attic writers. Many adverbs which are found in all dialects more or less often with a case, such as ἔξω, δίχα, ἅμα, ἐγγύς, never actually passed into the class of prepositions *proper**, but may, by reason of this usage, be considered as *quasi-prepositions*.

2. The Genitive with prepositions may be regarded as a genitive of *origin*, of *separation*, or of *relation*; as, ἐκ Διός, (*descended*) *from Jupiter*, ἀπὸ πόλεως, *away from the city*, ἐπὶ τῶν ὀρέων, *upon the mountains* (See *Rule* 14 under *The Genitive*).

The Dative denotes a state of *rest in* or *at*; as ἐν Ἄργει, *in Argos*, πρὸς τῷ ἱερῷ, *close to the temple*.

The Accusative implies *motion to,* or *a passing* or *extension along or through*; as, πρὸς τὴν πό-λιν, *towards the city*, ἀνὰ ποταμὸν πλεῖν, *to sail up a river*, κατὰ πᾶσαν τὴν γῆν, *over all the country*.

The different powers of the cases may be further illustrated by the preposition παρά, which is most commonly, and very aptly, se-lected as an exemplification of them. The original meaning of παρά seems to be *beside*.

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* The old grammarians appear to have excluded them for two reasons, some, because they are too frequently found without a case, and others, because they do not readily enter into composition with verbs.

So παρὰ Κύρου is *from beside Cyrus* i. e. *from Cyrus*; παρὰ Κύρῳ is *at beside Cyrus* i. e. *with Cyrus*; παρὰ Κύρον is *to beside Cyrus* i. e. *to Cyrus*.

The original meanings of all the prepositions were no doubt *local*, and from these must be derived the various *temporal, ethical* and other senses in which they are found with the different cases. But as many of these senses are derived from *derived* senses. and have become modified by conventional usage and other disturbing causes, it is often very difficult to trace them back, and sometimes almost impossible to see the reason of the particular case after a preposition to which a certain meaning is confined. That the distinctions of meaning were in some instances arbitrary, appears from the usage of περί, which most commonly has an accusative in the literal sense of *about* i. e. *round,* and a genitive in the derived sense of *about* i. e. *concerning.* But there is no antecedent reason why περί with the gen. (*about with reference to*) should not signify *around* anything as well as περί with the accus. (*about in extension over*). And we do accordingly find (though the use is rare and poetical only) the genitive with περί in the literal meaning; as in Homer, τετάνυστο περὶ σπείους γλαφυροῖο ἡμερίς, *about the hollow cavern spread a vine.*

3. The meaning of prepositions is frequently more or less modified, when they are used in composition. With regard to the compounds themselves, verbs &c. so compounded do not of necessity govern the cases required by the simple prepositions. Where the preposition adds so little to the sense of the verb, that it is almost *otiose,* or where the *essential* meaning of the compound resides in the verbal element, the compound usually governs the case of

the simple verb. And where from the combination of the preposition and the verb, a new meaning arises which can be referred to a particular class of words governing a certain case, the new verb very often governs that case; as from ἀντί governing a genitive and ἵστημι, arises the verb ἀνθίστασθαι *to set oneself against, to oppose,* which as a verb of *disagreement* (see *Rule* 14 under *The Dative*) governs the dative case.

4. In verbs compounded with prepositions *tmesis* takes place very frequently in Homer and other Epic poets, frequently in the Ionic prose of Herodotus, rarely in Attic poetry, and very rarely indeed in Attic prose. The preposition thus separated from the verb stands often, in Epic poetry, after the verb. This position occurs in the Hecuba of Euripides, 502 (Pors.) Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα, *Agamemnon having sent me to seek thee, lady —* and elsewhere, but is very uncommon in Attic poets. The prepositions ἄνα, ἔνι, ἔπι, μέτα, πάρα, πέρι, ὕπο (with the accent thrown back) are used in poetry sometimes (there are occasional instances of some of them in prose) as shortened forms of the compounds ἀνάστηθι, ἔνεστι, ἔπεστι, μέτεστι, πάρεστι, περίεστι, ὕπεστι, or, less frequently, ἔνεισι, ἔπεισι &c. πάρα is found for πάρειμι also.

Obs. 1. The dissyllabic prepositions (except ἀμφί, ἀντί, διά) suffer *anastrophe* i. e. throw back their accent, when they are placed after the word governed by them, or when, being

separated from a verb by tmesis, they are put after the verb, or when they are used as shortened forms for compounds of εἰμί. ἀνά suffers anastrophe only when used for ἀνάστηθι, not otherwise. The prepos. ἐκ, when placed after its case, becomes ἔκ. Anastrophe does not take place where a preposition merely follows an adjective in agreement with the word governed; as, θοὰς ἐπὶ νῆας.

Obs. 2. In many apparent cases of tmesis in Epic poetry, it seems preferable to regard the prepositional word as really distinct from the verb and therefore adverbial.

Obs. 3. πρό never follows its case, except after the Epic genit. in -θι, and ἐν only in Epic poetry. περί with a genit. is the only preposition so used in Attic prose.

5. Prepositions are sometimes used in combination with each other, chiefly in Epic poetry, as διαπρό or διὰ πρό *right through,* ἀμφὶ περί *round about,* παρέκ *beyond,* ὑπέκ or ὑπ᾿ ἐκ *from beneath* &c. They are also united with certain adverbs, mostly of place or time, as ἔμπροσθεν *in front,* κατόπισθεν *behind,* καταυτόθι or κατ᾿ αὐτόθι *on the spot,* εἰς νῦν *till now,* παραυτίκα *immediately,* ἐκ τότε *from that time,* εἰσότε or εἰς ὅτε *until,* καθάπαξ *once for all,* ἐπίπαγχυ *entirely* &c.

6. When a verb compounded with a preposition is used in one member of a sentence, the preposition alone is often substituted for the compound verb in succeeding members. This occurs mostly in Homer and Herodotus. So —

> ἐν μὲν γαῖαν ἔτευξ᾿, ἐν δ᾿ οὐρανὸν, ἐν δὲ θάλασσαν, *on it he wrought (a representation of) the earth, and on it of the sky, and on it of the sea.*

κατὰ μὲν ἔκαυσαν Δρυμὸν πόλιν, κατὰ δὲ Χαρά-
δρην, *they burned down the city of Drymus,
and they burned down Charadra.*

7. In poetry, the preposition common to two
governed words is sometimes omitted with the
former, and expressed with the latter; as,

ἴθι ναούς, ἴθι πρὸς βωμούς, *go to the temples, go
to the altars.*

ἢ ἁλὸς ἢ ἐπὶ γῆς, *either upon the sea or upon
the land.*

8. The preposition is sometimes separated from
its case by intervening words which belong gram-
matically to some other position in the sentence.
This is not uncommon in entreaties, with the pre-
position πρός; as,

πρὸ ὁ τοῦ ἐνόησεν, *one takes thought before the
other.*

πρὸς νῦν σε πατρός, πρός τε μητρός, πρός τ᾽ εἴ τι
σοι κατ᾽ οἶκον ἔστι προσφιλές, ἱκέτης ἱκνοῦμαι,
*now as a suppliant I beseech thee by thy father,
and by thy mother, and by all that there are
dear to thee in thy home.*

9. When a relative is governed by the same
preposition as its antecedent, the preposition
is often understood before the relative; as,

δίκας ἤθελον δοῦναι παρὰ πόλεσιν αἷς ἂν ἀμ-
φότεροι ξυμβῶσιν, *they were willing to sub-
mit to the arbitration of any states they
should both agree upon — lit. before any
states (before whom) they may agree (to
do so).*

10. When words in clauses connected by ὡς,
ὥσπερ or the like, are governed by the same pre-

position, it is sometimes omitted before the latter of these words; as,

> πρὸς τοὺς ἐπιπλήττοντας καὶ νουθετοῦντας ὑμᾶς οὕτω διατίθεσθε δυσκόλως, ὡς τοὺς κακόν τι τὴν πόλιν ἐργαζομένους, *you are as angry with those who reprove and admonish you as with those who work some mischief to the state.*

11. Prepositions of *motion* are frequently joined, by *constructio prægnans,* with verbs of *rest,* and prepositions of *rest* with verbs of *motion;* as,

> ἐφάνη λῖς εἰς ὁδόν, *a lion made his appearance in the way* i. e. *came into the way and made his appearance in it.*
>
> γᾶς ἐκ πατρῴας ἀπολλύναι, *to work my ruin (and drive me forth) from the land of my fathers.*
>
> ἐν Ἄργει γενέσθαι, *to go to Argos* i. e. *to get* (lit. *become*) *to Argos and be in it.*

12. Allied to this usage is a species of *attraction,* whereby a preposition of *motion* is used instead of a preposition of *rest,* owing to the influence of a verb implying motion, or of an idea of motion involved in the sentence; as,

> οἱ ἐκ τῆς ἀγορᾶς καταλιπόντες τὰ ὤνια ἔφυγον, *those in the market-place left their goods behind and fled.*
>
> οἱ ἀπὸ τῶν καταστρωμάτων τοῖς ἀκοντίοις ἐχρῶντο, *those on the decks used their darts.*

Obs. This is almost limited to the prepositions ἐξ and ἀπό, though εἰς is so used in rare instances.

I. PREPOSITIONS GOVERNING THE GENITIVE ONLY.

'Αντί (originally *in front of, opposite:* but this meaning appears in composition only, or in passages of doubtful reading), *in exchange for, instead of, against = corresponding to, in preference to, for the sake of.* ἀντὶ πολλῶν ἐστιν, *he is worth many.*

'Από and 'Εκ (before a vowel ἐξ) both signify *from,* but with this difference, that, strictly, ἀπό means *from = away from,* and ἐκ *from = out of.* The following meanings are common to both prepositions — *from* (of origin, whether of descent from a parent or ancestor, or generally of the author, source, cause, motive, occasion or means), *from* a time, *after* (with verbs &c. of naming), *from* or *at* or *with* (after verbs of beginning and the like, usually ἀπό, rarely ἐκ), sometimes *beginning from* or *at* or *with* (without such a verb), *by* (for ὑπό with the agent of a passive verb), *with* an instrument, *immediately after* or *after* (of transition or succession), *of* (partitive), *of* a material.

'Από means also *at a distance from, from* (implying removal).

'Εκ signifies also *from = out of, out of = outside of, beyond* or *out of reach of, according to* (like Lat. *ex*), *on* or *to* (of relative position), *at* or *in* or *for* a period of time.

ἀπὸ σταδίων τετταράκοντα τῆς θαλάσσης, *forty stadia away from the sea;* ἀπὸ (or ἐκ) δείπνου γενέσθαι, *to have finished dinner;* μήδεα ἀπὸ (or ἐκ) θεῶν, *the counsels of the gods;* ζῆν ἀπ᾽ ἰχθύων, *to live upon fish;*

ἅπτειν ἀπὸ (or ἐκ) μελάθρου, *to fasten on the beam of the roof*; ἐκ χειρὸς ἄγειν, *to lead by the hand*; τὸ ἀπὸ σοῦ, *your opinion* or *your conduct*; οἱ ἀπὸ (or ἐκ) τῆς Στοᾶς, *those of the Porch* i. e. *the Stoics*; ἀφ᾽ ἑαυτοῦ, *of his own accord*; ἀπὸ (or ἐκ) συνθήματος, *by agreement*; ἀπὸ (or ἐκ) τοῦ προφανοῦς, *openly*; ἀπὸ θυμοῦ, *alien to one's heart*; ἐκ θυμοῦ, *from one's heart, heartily*; ἐκ τρίτου, *in the third place*; ἐκ τῆς οὐρᾶς λαμβάνειν, *to catch by the tail.* ἀπὸ and ἐκ are often used in a pregnant sense with verbs of *standing, sitting* &c., implying that some act is done *from* the place where one stands, sits &c.

Πρό, *before* (of time, place, motion, or preference), *in defence of, forth from, forth* or *forward on, through* (of the actuating feeling). πρὸ πολλοῦ, *long before*, more definitely πρὸ τρίων ἡμερῶν, *three days before* (in late Greek).

II. PREPOSITIONS GOVERNING THE DATIVE ONLY.

Ἐν, *in, on, at, amongst, in* or *in the midst of* surrounding circumstances, *in* or *on* (of time), *within* a space or time, *in presence of* an audience, *before* a court of justice, *with* or *by* (of the instrument or means), *in* (of the manner), *dependent on.* ἐν ἀργύρῳ πίνειν, *to drink from silver* (in late Greek); ἄργυρος ἐν ἐκπώμασι, *silver in the shape of drinking-cups.*

Σύν (ξύν chiefly old Attic, also Doric and Ionic, and used by the Epic poets *metri gratia*), *with* (usually of accompaniment strictly, less commonly, like μετά, of co-operation, community of suffering &c., rarely of the instrument, means or manner), *by aid of, with*

or *in* (of the external accessory of circumstance), *of* (of the internal accessory of quality), *to* (of the consequence resulting from an act). It also denotes occasionally *coincidence of time*.

III. PREPOSITION GOVERNING THE ACCUSATIVE ONLY.

Εἰς, ἐς, *into, to* a time, *to the number of, to* or *before* an audience, *with respect to, in* or *on* (of the part affected), *for* a period of time, *against* a time, *for* a purpose, of repetition *within* a period of time (poet.), in class. Greek sometimes virtually = ἐν by *constructio prægnans*, but in late Greek often = ἐν actually.

εἰς δύο, *two deep*; εἰς ἡμᾶς, *to our times*; εἰς τάχος, *quickly*.

Obs. 1. In Epic Gr., εἰς often denotes *to* a person. But in Attic Gr., such usage is limited to plural words, e. g. εἰς Λακεδαιμονίους *to the Lacedæmonians*, inasmuch as the Attic meaning is always (when motion is implied) *into*; and εἰς Λακ. would therefore be, strictly rendered, *into the midst of, amongst the Lacedæmonians*.

Obs. 2. ἐς in Ionic and Doric writers, and in Homer (except *metr. gra.*). Attic prose (except Thucydides') has εἰς generally, ἐς only in certain combinations and phrases. Tragic poets have ἐς before consonants, εἰς before vowels (except *metr. gra.*), Comic ἐς before cons. and εἰς always before vow., unless they are burlesquing the tragedians: other poets use either as convenient. An Æol. form of ἐς is ἐν.

V. PREPOSITIONS GOVERNING THREE CASES.

Ἀμφί (most frequently in poetry and in Ionic Greek) —

WITH THE GENITIVE.	DATIVE.	ACCUSATIVE.
On both sides of, *about* = *around*, *about* = *concerning*.	*On both sides of*, *about* = *around, near or at, in* of time, *about* = *concerning.* It also marks the *cause* (almost limited to mental emotion), and the *manner*.	*About* = *around, near, at, about* (of time or number), *during, about* = *concerning, about* = *occupied about.* οἱ ἀμφί τινα has three distinct meanings; 1. *those about any one* i. e. *his attendants or followers,* 2. *the person himself along with his attendants or followers,* 3. *the person himself* (usually however, in the best writers, with a tacit reference to a party or class which he represents).

Κατά

1. With the genitive, *down from, down into, down under, down upon, down over,* rarely *over* == *throughout,* rarely *down to* a time, rarely *at* a mark, *against, about* == *concerning,* *by* in oaths. Akin to the last meaning is that of κατ · in εὔχεσθαι καθ᾽ ἑκατόμβης, *to offer a prayer with a vow to sacrifice a hecatomb.*

2. With the accusative, *down* or *down with* a current, *in accordance, correspondence* or *conformity with, with respect to, as to, out of* a feeling, *for the purpose of, along, throughout* or *over, at* or *in* (of place, time or circumstance), *in the time of, in a line with* or *opposite.* It also marks *manner,* particularly in many adverbial expressions, *distribution,* and (with numbers and the like) *approximation.*

Ὑπέρ

1. With the genitive, *over* (commonly of rest, sometimes of motion), *on* == *on the margin of* the sea, *further up than* or *beyond, in defence of, on behalf of, for the sake of, by reason of, instead of, concerning.*

2. With the accusative, *over* (of motion or of rest), *beyond* (of motion or of rest), *before* (of time), *beyond* == *in excess of, contrary to.*

V. PREPOSITIONS GOVERNING THREE CASES.

Ἀμφί (most frequently in poetry and in Ionic Greek) —

WITH THE GENITIVE.	DATIVE.	ACCUSATIVE.
On both sides of, about — around, about — concerning.	*On both sides of, about — around, near or at, in of time, about — concerning.* It also marks the *cause*(almost limited to mental emotion), and the *manner.*	*About — around, near, at, about* (of time or number), *during, about — concerning, about — occupied about.* οἱ ἀμφί τινα has three distinct meanings; 1. *those about any one* i. e. *his attendants or followers,* 2. *the person himself along with his attendants or followers,* 3. *the person himself* (usually however, in the best writers, with a tacit reference to a party or class which he represents).

'Επί

Upon, at or in (whether strictly local or in a less literal sense), to, in or by or by way of (denoting manner, circumstance or accident), over = in command or charge of, in the time of, in the case of, after (with verbs of naming). ἐπὶ τριῶν, three deep; ἐπὶ ὀκτω πλίνθων, eight bricks thick; ἐπὶ μαρτύρων, in the presence of witnesses; ἐφ᾽ ὅρκου, upon oath, ἐπὶ τούτων, in this state of things.

Upon (seldom in prose), at, in, to rarely, on condition of, in dependence on or in the power of, for, with a view to, against, over = in command or charge of, after (with verbs of naming). upon = in addition to, next to or upon or after (of succession). It also denotes condition or state, circumstance, manner, accompaniments, part of time, or with its case forms a periphrasis for an adjective or adverb. οἱ ἐπὶ πᾶσι, the rear of an army.

On to or on (implying motion), towards or to, against, to or for or a - (of the purpose or object), over (of space or object), over (of space or time), as far as, till, so far as regards. ἐπὶ τὸ βέλτιον, for the better; ἐπὶ σταθμήν, according to rule; ἐπὶ πέντε, five deep; (rarely, for ἐπί with the gen.).

Μετά

Among, with (generally of association, community of action or suffering, whereas σύν more properly denotes accom-

Between, amongst, in. It also marks equality or correspondence, and has the meanings of in addition to and to (the latter

Amongst, amidst (implying motion), after = in quest of or in pursuit of, after = following behind, after of time and

GENITIVE.	DATIVE	ACCUSATIVE.
paniment). It also marks *manner, circumstance,* &c., viewed as *in association* with persons, acts or conditions, and very rarely *coincidence of time.*	only with verbs of giving). The usage with the dat. is entirely poetical.	of order, *after* — *in accordance with, for* — *with a view to.* Sometimes it means *between, amongst, in,* without the idea of motion, as with the dat. case.

Παρά

GENITIVE.	DATIVE	ACCUSATIVE.
From beside, from (generally of persons), hence *by* (of the agent viewed as *the origin from which*), rarely (poet.) *beside* or *at,* as with the dative.	*Beside, at, among, with* (all of persons or things, but more commonly of persons). παρ' ἐμοί, *in my judgement;* παρὰ βασιλεῖ, *at court,* also *in the king's service.* It is generally — Lat. *apud* or Fr. *chez.*	*Beside* or *along* (of motion), *to* (usually of persons), *on one side of* or *past* a place and hence *beyond* it (with verbs of motion), *beside* or *beyond* (metaph.), *contrary to.* Sometimes it follows comparatives, strictly meaning *beyond,* but being virtually — ἤ. Such expressions as παρὰ πολὺ ἀμείνων, *better by far,* seem to have arisen from a sort of *hypal-*

*lage.** παρά with the accus. also means *by the side of* (implying rest and for the most part extension along), *in comparison with*, *besides*, *in the course of*. πληγὴ παρὰ πληγήν, *blow for blow alternately;* παρ᾽ ἡμέραν, *on alternate days,* but more commonly, *day by day;*

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* For this figure, see at the end of the Syntax. Such phrases are commonly explained somewhat differently (see, for instance, Liddell and Scott sub παρά); but the editor ventures to think this explanation more satisfactory than any he has seen. παρὰ πολὺ ἄμεινον would thus be = πολὺ ἄμεινον παρά (τι), *much better beyond (than) anything.* παρὰ μικρὸν ἦλθεν ἀποθανεῖν, *he was within a little of dying,* = ἦλθε μικρὸν παρὰ τὸ ἀποθανεῖν, *he came a little on one ·ide of (short of) dying.* παρὰ τοσοῦτον γιγνώσκω, *I am so far from thinking,* = τοσοῦτον παρὰ τὸ γιγνώσκειν εἰμί, *I am so much short of thinking.* So, somewhat modified, — παρ᾽ ὀλίγον διέφυγον, *they had a narrow escape.* παρὰ τοσοῦτον κινδύνον ἐλθεῖν, *to have such a narrow escape from a danger* (observe, τοσοῦτος *such in quantity* means *so little* as well as *so much*). For a similar peculiarity of usage, compare ἀπό, σταδίων τετταράκοντα τῆς θαλάσσης above sub ἀπό, and the Latin *a millibus passuum duobus, two miles off, ante diem quintum Kalendas, the fifth day before the Kalends.*

GENITIVE.	DATIVE.	ACCUSATIVE.
Περί *About = around* (rarely), *about = concerning, for = on behalf of, for the sake of* (of a motive), *before = superior to* (in Homer and Pindar). περὶ πολλοῦ, μικροῦ &c., *of much importance, of little importance* &c.	*About = around* (generally of that which is *close round*, particularly of what is worn *about the person*), sometimes in a looser sense *about = near*, *about = concerning* (with verbs of *fearing, caring* and their contraries). χεῖρ᾽ ἔχειν περὶ ἔγχεϊ, *to have his spear in his hand,* — lit. *to have his hand about* (grasping) *his spear*; περὶ δουρὶ ἤσπαιρε, *pierced by the lance, he gasped and heaved,* the notion being that of the *flesh surrounding* the lance which enters it.	παρὰ τὴν ἐμπειρίαν, *by reason of experience* (compare the vulgar English *along of*). *About = around* (seldom of what is worn *about the person*), *at or near, about* (of time), *about* (of number), *about* (of that about which one is occupied), *about = concerning* rarely, but not unfrequently in a pregnant sense combining the meanings of περί with the gen. and πρός with the acc. *concerning and towards.* οἱ περί τινα like οἱ ἀμφί τινα, for the meanings of which see under ἀμφί.

Πρός

On the side of or towards = in the direction of, on the side of (of descent), on the side of = in favour of, in correspondence or agreement with, from (of the source or origin of anything), by (with the agent of a passive verb), before or by (in attestations or entreaties), before = in the sight of.

At, on, by or close to, at (of anything on which one is employed), in addition to.

Towards, to (mostly, like παρά, of persons), sometimes as with the gen. towards = in the direction of (of rest). It also marks a great variety of relations, frequently that of the more remote object, corresponding in the main to the English to, though our idiom often requires some other preposition. It means besides with a view to, with reference to, in accordance with or conformably to, in comparison with, beyond (in comparisons), towards (of time). πρὸς αἶπος, uphill; πρὸς βίαν, by force; πρὸς καιρόν, seasonably, and so in many other adverbial phrases.

25*

ACCUSATIVE.

Obs. πρός and παρά are the proper prepositions for *to* as applied to *persons.* As a substitute for them is often used the quasi - preposition , ὡς, strictly of *persons* only, but sometimes of *towns* &c. as *collections of persons.* See page 397.

Under (implying motion), *under* (with the notion of extension), *towards* or *about* (of time). It denotes *subjection* also, commonly with a notion of *being brought into* a state of subjection, rarely of *being in* a state of subjection *already existing.*

DATIVE.

Under = *beneath* (rarely, except in such expressions as ὑπὸ ζυγῷ, ὑφ᾽ ἅρματι, *under* i. e. *harnessed to the yoke, harnessed to the chariot*), *under* = *close up to* (some lofty object), *under* = *in subjection to.* It *under* = is used also of *attendant circumstances.*

GENITIVE.

Ὑπό

Under = *beneath* (implying *rest*), *under* (of a point *lower down*), *from under,* by (the regular preposition for the agent of a passive verb), *by* (of the subordinate agent, with other verbs), *under* = *in subjection to* (rarely). It also marks the *attendant circumstances.*

MEANINGS OF PREPOSITIONS IN COMPOSITION.

Most meanings of prepositions in compounds are so readily derivable from their meanings out of composition, that they will not be here particularized. But the following ones seem to require special notice.

'Αντί denotes *hostility*.

'Από means *by an abuse* or *improperly, completely*. It has also a peculiar *limiting* power, as in ἀποβλέπειν *to look away from all others to one in particular*, and hence comes to mean *in the one right or due way to the exclusion of all others*, as in ἀποδιδόναι *to give up to the rightful claimant, to give what is due, to pay*.

'Εν, in adjectives, *somewhat*.

Σύν, *completely*.

'Ανά, *aloud*, *up again*, hence *again, back again, back, backwards*. Hence, like the Latin *re-*, it comes to denote *the retracing of one's steps* in any matter, *the reversing of an act*, and from this gets a *privative* force generally, as in ἀνήκοος *disobedient*.

Διά, *in a different direction* or *in different directions*. It also denotes *admixture*, as in διάλευκος *streaked with white*, διάχρυσος *interwoven with gold*.

Κατά, like the Engl. *down*, denotes *overpowering*, as in καταβοᾶν *to shout down*. Like the Engl. *be-*, it gives a transitive force to a verb.

'Επί marks *completeness, encroachment* or *extension beyond a limit, spontaneous* action.

Μετά means *backwards, back, reversely*, and hence it gets a meaning of *reversing, undoing, changing* &c.

Παρά, *over from one to another, over* (of *influence successfully exerted*), as in παραπείθειν *to persuade*

over. It also denotes *impropriety, irregularity* or *abnormal condition.*

Περί denotes *superfluity.* From the notion of looking *all round* a point, but *not at the point itself,* it gets the sense of *neglecting, overlooking* (as we say, from the notion of looking *over,* but *not at*). It also implies *circumstance* (as it were *surrounding* any act or event), and *result* (brought *about* by the revolution of events).

'Υπό, *secretly, slightly.* It also denotes *admixture,* as in ὑπόχρυσος *mixed with gold.*

OTHER PARTICLES.

1. ῎Αν is often used with the imperfect, sometimes with the aorist, to mark a *habit*; as,

> διηρώτων ἂν αὐτούς, *I would* (i. e. *used to*) *crossquestion them.*

2. ῎Αν is sometimes understood, when the verb is in the indicative of an historical tense; as,

> εἰ μὴ ᾖσμεν, φόβον παρέσχεν ὅδε τόπος, *if I had not known, this uproar would have caused me alarm.*

Obs. 1. When the verb is in the optative, ἄν is very rarely understood, hardly ever in prose.

Obs. 2. The use of certain imperfects without ἄν which denote *necessity, duty, possibility, inclination* &c., such as χρῆν, ἔδει, προσῆκε, ἐξῆν, ἐβουλόμην &c., must not be referred to an elliptical construction, but to

the Greek idiom's preferring in such cases an *absolute*
to a *conditional* statement. So, ἄξιον ἦν ἀκοῦσαι, *itwould
have been worth while to hear* — lit. *it was worth while
to hear (whether we chose to hear or not)*. Sometimes
ἄν is added, but seldom.

3. Ἄν is not unfrequently (in certain expressions,
usually) placed in an irregular position, apart from
the word which it qualifies; as,

> οὐκ ἄν οἶδα εἰ δυναίμην, *I do not know if I should
> be able* — where ἄν belongs to δυναίμην.

4. ἄν is often repeated pleonastically; as,
> ἄλγος ἄν προσθείμεθ᾽ ἄν, *I should bring upon
> myself a sorrow more.*

Obs. 1. On the other hand, when a participle is
connected with a finite verb following, ἄν sometimes
extends its conditional force to the verb, though ex-
pressed with the partic. only.

Obs. 2. We must be careful to distinguish
between this ἄν (very rarely ὄν) and the con-
junction ἄν = ἤν = ἐάν (a comp. of εἰ and
ἄν). ἄν never begins a sentence.

5. The negatives οὐ and μή with their respec-
tive compounds are thus distinguished. οὐ is
objective i. e. it asserts non-existence, non-
action &c. in past, present or future time: μή
is *subjective* i. e. it contemplates rather than
asserts non-existence, non-action &c. in past,
present or future time. Thus οὐ negatives
directly and independently, while μή is used
in abstract and hypothetical language, in pro-
hibitions, in wishes and the like, and after
particles marking a condition or a purpose.

ἄν is exceedingly rare. By analogy, ἄν is appended (very rarely) to μή, though μή has not a like origin.

10. The transition from the relative-adverbial to the final-conjunctional usage is observable in the construction of ὡς and ὅπως with the fut. indic. after verbs of *deliberating, endeavouring* and the like, which in this connection is interchangeable with the conjunctive; as,

> βουλεύεται ὅπως μήποτε ἔτι ἔσται ἐπὶ τῷ ἀδελφῷ, *he forms a scheme that he may no longer be in his brother's power* — or *he schemes how he shall no longer* &c.

11. It is observable also in the occasional use of ἵνα, ὡς or ὅπως with the indic. of an historical tense, to mark an end *which might have been, but was not, attained*; as,

> οὐκοῦν ἐχρῆν σε Πηγάσου ζεῦξαι πτερόν, ὅπως ἐφαίνου τραγικώτερος, *you ought then to have harnessed the winged Pegasus, that you might appear more tragic* — or *in which case you would have appeared* &c.

For another example, see *page* 308.

The absence of ἄν in this construction is noteworthy (compare above *Rule* 2. *Obs.* 2).

12. The transition from the interrogative to the final meaning of μή, is illustrated by its usage with the indicative after verbs of *enquiry, doubt, fear, precaution* and the like; as,

> ὅρα μὴ ταῦτα ψευδῆ ἐστίν, *see whether this is* (= *lest this be*) *false* i. e. *take care that this be not false.*
>
> δείδω μὴ πάντα νημέρτεα εἶπεν, *I fear whether* (= *lest* = *that*) *she told us all things true.*
>
> φοβοῦμαι μὴ πολλὰ χαλεπὰ εὑρήσομεν, *I fear whether* (= *lest* = *that*) *we shall find many difficulties*, as nearly as possible equivalent to

either may be used, the preference of one or the other depending merely upon the particular notion present to a writer's mind. Thus, for instance, οἱ οὐ σοφοὶ ὄντες, *those who are not wise*, signifies *those individuals who are*, as a matter of fact, *unwise*, whilst οἱ μὴ σοφοὶ ὄντες signifies *any such as may be unwise*, hypothetically. But in speaking of *unwise men* as a class, one expression will evidently be, in most cases at least, virtually equivalent to the other.

8. Two or more negatives of the same kind (i. e. of the οὐ class or of the μή class) do not destroy one another; and indefinite words following a negative usually take a negat. form; as,

σμικρὰ φύσις οὐδὲν μέγα οὐδέποτε οὐδένα οὔτε ἰδιώτην οὔτε πόλιν δρᾷ, *a mean nature never does any great act either towards an individual or towards a state.*

μηδενὶ μηδὲν εἴπῃς, *say nothing to any one.*

9. ὡς, ὅπως, ἵνα, μή and in poetry ὄφρα, as *final* conjunctions (i. e. conj. marking the end or purpose), are followed by the conjunctive mood, or, in connection with past time (see *Rule* 27 *p.* 306), by the optative; as,

πάρειμι, ἵνα ταύτην τὴν θέαν ἴδω, *I am come, that I may see this sight.*

ὦρσαν νύμφαι αἶγας ὀρεσκώους, ἵνα δειπνήσειαν ἑταῖροι, *the nymphs started some mountain she-goats, that my followers might feast.*

Obs. ὡς, ὅπως, ἵνα, ὄφρα, are also relative adverbs, and retain, even as conjunctions, so much of their original relative character, that they sometimes take the appended ἄν or κέ before the conjunctive verb (or now and then before the optative — see *Rule* 26. *Obs. p.* 306). This occurs chiefly in poetry, and ἵνα

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> δείδω μὴ πάντα νημέρτεα εἶπεν, *I fear whether* (= *lest* = *that*) *she told us all things true.*

> φοβοῦμαι μὴ πολλὰ χαλεπὰ εὑρήσομεν, *I fear whether* (= *lest* = *that*) *we shall find many difficulties,* as nearly as possible equivalent to

φοβοῦμαι μὴ πολλὰ χαλεπὰ εὕρωμεν. The fut. indic. perhaps marks a stronger conviction than the conjunctive that the anticipation will be realised.

13. οὐ μή, as a strengthened negative, is used with the indicative of the future or with the conjunctive of the aorist; as,

οὔ σε μὴ γνῶσ' οὐδ' ὑποπτεύσουσιν, *they will not* (or *they certainly will not*) *know you or suspect you.*

Obs. In this usage the μή is the conj. — *lest,* and there is probably an ellipsis of δέδοικα, φόβος ἐστί or the like. Indeed we sometimes find such words expressed; as in οὐ φόβος, μή σε ἀγάγω ἐπὶ τὸ πονοῦντα ταῦτα πορίζεσθαι, *there is no fear of my leading you to procure these by working hard.*

14. οὐ μή has a different sense, when used with the second person of the future indicative in questions virtually prohibitive; as,

οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία; *won't you leave off talking nonsense at this rate, Xanthias?* or *don't go on talking nonsense, X.*

Obs. μή is here probably the negat. adv., the lit. English being — *won't you not talk nonsense?*

15. After verbs &c. of *fearing,* the fear that something *is not* or *will not be* is marked by μὴ οὐ, and a similar usage obtains after verbs of *precaution* and the like. Sometimes μὴ οὐ is used elliptically, the verb being understood; as,

δέδοικα μὴ οὐ θεμιτὸν ᾖ, *I fear lest it may not be right* or *I fear that it is not right.*
ἀλλὰ μὴ οὐκ ᾖ διδακτόν, *but possibly it is not a*

thing to be taught — supply ὅρα — *but see lest it be not &c.*

μὴ οὐδὲν ἄλλο σκεπτέον ᾖ, *it seems as if we had nothing else to consider* — (see) *lest it be necessary to consider nothing else.*

16. After verbs &c. of *denying, forbidding, disbelieving, preventing* and the like, μή is usually inserted before an infinitive following; as,

ἀρνοῦμαι μὴ εἰδέναι, *I deny that I know it.*

τῆς θαλάσσης εἶργον μὴ χρῆσθαι τοὺς Μιτυληναίους, *they shut out the Mitylenœans from the use of the sea* — lit. *they shut out the M. from the sea* (so as) *not to use it.*

Obs. This constr. no doubt arose from an ellipsis of ὥστε, which is occasionally expressed.

17. When such words are used negatively, the following infinitive takes μὴ οὐ instead of μή; as,

οὐδὲν κωλύει μὴ οὐκ ἀληθὲς εἶναι τοῦτο, *there is nothing to prevent this from being true.*

18. μὴ οὐ is also used with an infinitive after δεινόν ἐστι, αἰσχρόν ἐστι and similar phrases and after expressions denoting *impossibility, unreasonableness* &c.; as,

αἰσχρόν ἐστι μὴ οὐ ταῦτα εἰδέναι, *it is disgraceful not to know this.*

οὐκ οἰκός ἐστι Ἀθηναίους μὴ οὐ δοῦναι δίκας τῶν ἐποίησαν, *it is not right that the Athenians should not be punished for what they have done.*

19. Sometimes also μὴ οὐ is used with a participle in a causal or conditional clause after negative expressions; as,

εἰνάτῃ οὐκ ἐξελεύσεσθαι ἔφασαν, μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου, *they said they would not come out on the ninth day, as the orb* (of the moon) *was not full.*

Obs. We find occasionally such expressions as σχήσω σε πηδᾶν, *I will prevent you from leaping*, and οὐ δύναμαι μὴ μεμνῆσθαι αὐτοῦ, *I cannot help remembering him.* But it is seldom that good authors deviate from *Rules* 16, 17 *and* 18.

20. The adverb ὡς *as* is frequently pleonastic; as,

ὡς ἀληθῶς πιστοί, *really trustworthy* — lit. *trust-worthy in such a way as really (to be so).*

ὡς ἐπ᾽ ἀργυρολογίαν ᾤχοντο, *they departed for the purpose of collecting supplies* — lit. *they departed as (they would depart) for the purpose* &c., which might also mean *under pretence of collecting supplies.*

ὡς πρὸς βασιλέα πέμπει, *he sends to the king* — lit. *as (he would send, if sending) to the king.*

Obs. Hence, by an ellipsis of the preposition, arises the quasi-prepositional usage of ὡς; as in ὡς βασιλέα, *to the king.* — ὡς ἀεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον, *how does the god ever bring like man to like!*

21. ἄχρι, μέχρι, ἕως, ἔστε, in both senses of *until* and *as long as*, take an indicative verb, if the notion to be expressed is *objective;* the appended ἄν and a conjunctive, if the notion is *subjective;* as,

μέχρι δυνατὸν ἦν ἐμάχετο, *as long as it was possible, he continued fighting.*

οὔποτε λήγουσιν, ἔστ᾽ ἂν ἄρχωσιν αὐτῶν, *they never leave off till they have dominion over them.*

Obs. When the principal verb is in a past tense, the conjunctive verb becomes, as a matter of course, optative, and the ἄν is dropped (see however *Obs.* under *Rule* 26, page 306). And of course in the *orat. obl.*, the indicat. verb. often passes into the optative.

22. πρίν (sometimes πρὶν ἤ, but commonly πρίν) *before that*, may be followed by the indicative mood; as,

ἦν follows the genitive absolute τῆς ὥρας οὔσης. as if it had been ὅτι ἡ ὥρα ἦν.

2. *Brachylogy* (βραχυλογία, *brevity of speech*) is an abbreviated phraseology, yet not so curtailed as to obscure the intended meaning; as, αἵματί οἱ δεύοντο κόμαι Χαρίτεσσιν ὁμοῖαι, *his hair beautiful as the Graces' was steeped in blood.* Χαρίτεσσιν ὁμοῖαι is a brachylogical expression for ταῖς τῶν Χαρίτων κόμαις ὁμοῖαι.

3. *Constructio Prægnans* (*Construction of pregnant or full meaning*) is the employment of such a combination of words, that from the relation in which they stand is evolved some fresh collateral meaning not inherent in the words themselves. Thus in — ἐς τὴν Σαλαμῖνα ὑπέκκειται ἡμῖν τέκνα τε καὶ γυναῖκες, *our children and wives have been taken to Salamis and are deposited in security there* — ὑπέκκειται a verb implying *rest* is joined with ἐς a preposition of *motion*, from which collocation arises the notion of *having been carried to* the place. So, ἐν Ἀμπρακίᾳ καὶ ἐν Λευκαδίᾳ ἀπῆεσαν, *they departed for Ambracia and Leucadia and landed there*, the verb of *motion* joined with a preposition of *rest* implying that they *went thither* and *were there.*

4. *Hypallage* (ὑπαλλαγή, *substitution*) is an inversion of construction. For example, instead of δωρεῖσθαί τι τινί, *to present a thing to a person*, is also used δωρεῖσθαί τινά τινι, *to present a person with a thing;* where the more remote object has become the immediate object of the verb. So, ταῖς πρῴραις δέῤῥεις καταπεταννύναι, *to spread screens of hide over the bows* — and καταπεταννύναι τὴν αὐλὴν δικτύοις, *to spread the court over with nets.* So likewise, for ἀποστερεῖν τινά τινος, *to deprive a person of a thing*, is found, though very rarely, ἀποστερεῖν τί τινος, *to take a thing away from a person.*

5. *Hyperbaton* (ὑπερβατόν, *passing over*) is an irregularity of position, by which a word or words are

πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς, στυγεῖ,
*before he has really learned the true character
of a man, he hates him.*

δεῖται αὐτοῦ μὴ πρόσθεν καταλῦσαι πρὸς τοὺς
ἀντιστασιώτας, πρὶν ἂν αὐτῷ συμβουλεύσηται,
*he desires him not to make peace with those of
the opposite faction, till he should consult with
him.*

Obs. 1. Of course the ἄν is dropped, and the con-
junctive replaced by the optat., when the principal
verb is in a past tense.

Obs. 2. πρίν before a conjunctive, is rarely found
without ἄν in prose, not unfrequently in poetry,
and always in Homer.

Obs. 3. Late writers often use the construction
with the conjunctive after past tenses.

CERTAIN FIGURES OF SPEECH

may here be illustrated, which for their peculiarity
or their importance seem to claim special notice.

1. *Anacoluthon* (ἀνακόλουθον, *inconsecutive*) is that
irregularity, by which a sentence beginning with
one kind of construction, deviates into a different
construction as it proceeds. This is much more
frequent in Greek than in most other languages,
and is to be found abundantly in the best authors.
Thus in Thucydides — νόσῳ γὰρ ἐπιέζοντο κατ'
ἀμφότερα, τῆς τε ὥρας τοῦ ἐνιαυτοῦ ταύτης οὔσης ἐν
ᾗ ἀσθενοῦσιν ἄνθρωποι μάλιστα, καὶ τὸ χωρίον ἅμα ἐν
ᾧ ἐστρατοπεδεύοντο ἑλῶδες καὶ χαλεπὸν ἦν, *for they
suffered severely from sickness for both these reasons,
that the season of the year was that in which men are
most liable to disease, and the spot in which they were
encamped was marshy and unhealthy* — where, instead
of the proper construction τοῦ χωρίου ὄντος, τὸ χωρίον

ἦν follows the genitive absolute τῆς ὥρας οὔσης as if it had been ὅτι ἡ ὥρα ἦν.

2. *Brachylogy* (βραχυλογία, *brevity of speech*) is an abbreviated phraseology, yet not so curtailed as to obscure the intended meaning; as, αἵματί οἱ δεύοντο κόμαι Χαρίτεσσιν ὁμοῖαι, *his hair beautiful as the Graces' was steeped in blood.* Χαρίτεσσιν ὁμοῖαι is a brachylogical expression for ταῖς τῶν Χαρίτων κόμαις ὁμοῖαι.

3. *Constructio Prægnans* (*Construction of pregnant or full meaning*) is the employment of such a combination of words, that from the relation in which they stand is evolved some fresh collateral meaning not inherent in the words themselves. Thus in — ἐς τὴν Σαλαμῖνα ὑπέκκειται ἡμῖν τέκνα τε καὶ γυναῖκες, *our children and wives have been taken to Salamis and are deposited in security there* — ὑπέκκειται a verb implying *rest* is joined with ἐς a preposition of *motion*, from which collocation arises the notion of *having been carried to* the place. So, ἐν Ἀμπρακίᾳ καὶ ἐν Λευκαδίᾳ ἀπῆεσαν, *they departed for Ambracia and Leucadia and landed there*, the verb of *motion* joined with a preposition of *rest* implying that they *went thither* and *were there.*

4. *Hypallage* (ὑπαλλαγή, *substitution*) is an inversion of construction. For example, instead of δωρεῖσθαί τι τινί, *to present a thing to a person*, is also used δωρεῖσθαί τινά τινι, *to present a person with a thing;* where the more remote object has become the immediate object of the verb. So, ταῖς πρῴραις δέρρεις καταπετανύναι, *to spread screens of hide over the bows* — and καταπετανύναι τὴν αὐλὴν δικτύοις, *to spread the court over with nets.* So likewise, for ἀποστερεῖν τινά τινος, *to deprive a person of a thing*, is found, though very rarely, ἀποστερεῖν τί τινος, *to take a thing away from a person.*

5. *Hyperbaton* (ὑπερβατόν, *passing over*) is an irregularity of position, by which a word or words are

removed from the place in a sentence naturally belonging to them, and as it were *pass over* other words to an unusual place. So, περὶ τίνος ἂν μᾶλλον πολλάκις τις νοῦν ἔχων χαίροι λέγων καὶ ἀκούων; *about what would a sensible man be more delighted to speak often and hear others often speak?* Here πολλάκις would naturally be placed with λέγων καὶ ἀκούων. Hyperbaton was in certain phrases the conventional usage, in some passages it gives marked emphasis, and in poetry it is frequently a metrical coi. ⁄enience: but in many instances it seems impossible to assign any good reason for such a departure from the regular order of words.

6. *Prolepsis* (πρόληψις, *anticipation*) is the use of any term before it is, strictly speaking, applicable; as, for instance, in reference to the producing of any effect, to employ woids which are not properly applicable till that effect has been already produced. Thus in — τῶν σῶν ἀδέρχτων ὀμμάτων τητώμενος, *deprived of the sight of thy eyes* — ἀδέρχτων is proleptic, the literal English being *deprived of thy sightless eyes.* Thus also in — ὁπαδοὺς ὁπλίσαι ξιφηφόρους, *to arm the attendants with swords* — ξιφηφόρους is proleptic, as the literal translation would be *to arm the attendants bearing swords.*

7. *Zeugma* (ζεῦγμα, *a yoking together*) is a brachylogical figure, by which a verb applying properly to one person or thing mentioned, is used in reference to others to which it does not properly apply. Thus, ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην, *and they wear a dress like the Scythian dress, but* (speak) *a language of their own* — and οὔτε φωνὴν οὔτε του μορφὴν βροτῶν ὄψει, *thou shalt neither* (hear) *the voice nor see the form of any mortal man.*

The following remarkable usages should be likewise noted.

8. A word sometimes virtually assumes, in certain connections, a meaning which is negative or opposite

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into ὁ Κῦρος τοῦ ἀδελφοῦ νεώτερος ἦν. Thus, the genitive ἀδελφοῦ would be originally partitive, like ἀδελφοῖν; from which meaning the transition would be natural to the peculiar sense of *than* after the comparative.

10. Frequently in poetry, an adjective which is properly attributive to a genitive case depending on a substantive, agrees with that substantive instead of the genitive; as, ἐμὰ κήδεα θυμοῦ, *the woes of my heart*; νεῖκος ἀνδρῶν ξύναιμον, *the strife of kindred men*; ματρῷον ἄγνισμα φόνου, *purification from the murder of a mother.*

DIALECTS.

There are four principal dialects of the Greek language — the Æolic, the Doric, the Ionic, the Attic.

The Doric is hard, rough, and broad; as is also the Æolic, which retained the digamma (Ϝ) after it had been dropped in the other dialects.

The Ionic was the softest of the dialects, on account of the· frequent meeting of vowels, and the rare occurrence of the aspirated letters.

The Attic dialect is usually divided into the Old Attic and the New Attic, though it is impossible to draw the line sharply between the two. Thucydides and the elder dramatists are examples of the former. In Xenophon we see a state of transition, and in Demosthenes the completion of the change. The New Attic, which was the dialect of his speeches and of Menander's plays, preferred the softer forms; as, ἀλλαγείς rather than ἀλλαχθείς, σύν for ξύν, ῤῥ instead of ρς, and ττ instead of σσ, as πόῤῥω for πόρσω, θάλαττα for θάλασσα &c.

The numerous variations of the different dialects should be learned by careful observation in reading with the aid of a good lexicon.

to its proper sense. Dramatic poetry supplies numerous examples of this peculiarity. So — εἰ σε μὴ κνίζοι λέχος, *if (the loss of) thy partner did not exasperate thee* — ὁ ἐν Αὐλιδι φόνος, *(deliverance from) being slain at Aulis* — ζώνη = ζώνης λύσις, *a bridal* — βίος = βίου τελευτή, *death.*

9. Part of any whole is often spoken of as if part, not of that whole, but of the remainder. This usage occurs principally with the superlatives and ἄλλος. In a passage already referred to, Thucydides speaks of the Pelopponnesian war as ἀξιολογώτατος τῶν προγεγενημένων, just as though it were one, not of the whole number of wars which had happened up to that time, but of the other wars which had been waged before it. Homer has, in the Odyssey, οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο, lit. — *for there is not in addition to the vile belly any other more importunate thing (than it is)*, as though the belly could be one of the things more importunate than itself. So, οὐκ ἦν χόρτος οὐδὲ ἄλλο οὐδὲν δένδρον, ἀλλὰ ψιλὴ ἦν ἅπασα ἡ χώρα, *there was no grass nor any tree either (to be seen), but all the country was bare* — lit. *nor any other tree*, as though grass were one species, not of the two species of vegetation mentioned, but of the other viz. trees. χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας, φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ, *for, besides the (imputation of) indolence which they incur, they excite an ill-natured feeling of envy towards them on the part of their fellow-citizens* — as if φθόνος were another kind of ἀργία, and not one of the combined evils ἀργία and φθόνος. ὑπὸ τῶν πολιτῶν καὶ τῶν ἄλλων ξένων, *by the citizens and foreigners also.* Thus also it is that εἰ μή is sometimes virtually = ἀλλά.

Obs. The common construction of the genitive after a comparative is probably to be referred for its origin to this usage; in acccrdance with which such a sentence as ὁ Κῦρος τοῖν ἀδελφοῖν νεώτερος ἦν, *Cyrus was the younger of the brothers,* would pass

into ὁ Κῦρος τοῦ ἀδελφοῦ νεώτερος ἦν. Thus, the genitive ἀδελφοῦ would be originally partitive, like ἀδελφοῖν; from which meaning the transition would be natural to the peculiar sense of *than* after the comparative.

10. Frequently in poetry, an adjective which is properly attributive to a genitive case depending on a substantive, agrees with that substantive instead of the genitive; as, ἐμὰ κήδεα θυμοῦ, *the woes of my heart*; νεῖκος ἀνδρῶν ξύναιμον, *the strife of kindred men*; ματρῷον ἄγνισμα φόνου, *purification from the murder of a mother.*

DIALECTS.

There are four principal dialects of the Greek language — the Æolic, the Doric, the Ionic, the Attic.
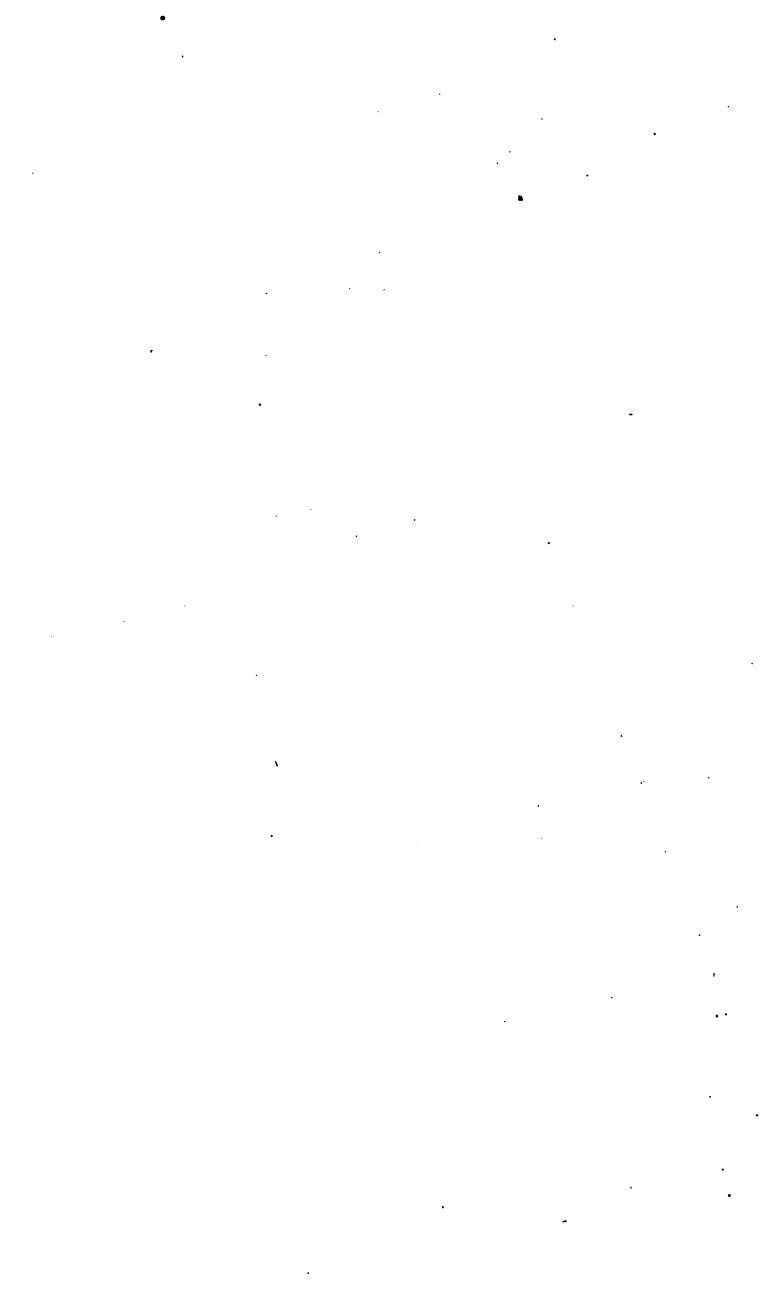
The Doric is hard, rough, and broad; as is also the Æolic, which retained the digamma (ϝ) after it had been dropped in the other dialects.

The Ionic was the softest of the dialects, on account of the· frequent meeting of vowels, and the rare occurrence of the aspirated letters.

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